

MY AERIAL ADVENTURES. By DAVY BURNABY.



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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.

For the week commencing
SUNDAY, January 4th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
	BELFAST

SHEFFIELD (Relay)	PLYMOUTH (Relay)
EDINBURGH (Relay)	LIVERPOOL (Relay)
LEEDS-BRADFORD (Relay)	
HULL (Relay)	NOTTINGHAM (Relay)
	STOKE-ON-TRENT (Relay)
DUNDEE (Relay)	SWANSEA (Relay)
	CHELMSFORD (High-Power)

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"There Shall Be No More Sea."

Listening for Lonely Seamen. By WALTER WOOD.

"Wireless broadcasting has brought entertainment and enjoyment to many thousands, but perhaps to none it is a greater blessing than to the men who 'go down to the sea in ships.' British trawlers are now being rapidly fitted with wireless apparatus, and fishermen on the Dogger Bank have joined in the singing broadcast to them from London. In the following article, Mr. Walter Wood, who is a well-known authority on matters connected with deep-sea fishing, gives a vivid account of the benefit that wireless is proving to the lonely fishers and seamen off our coasts."

I WAS Iceland-bound in the North Atlantic, on passage in a steam trawler. The skipper called the chief engineer, pointed to a steam-gauge in the wheelhouse-cabin, and said: "It's only seventy-five pounds. If you don't double it, she'll founder!"

He put it much more powerfully than that; but the effect was the same. It was a depressing possibility, for we had no wireless, and if we had gone at all—sometimes in bleak, treeless, treeless Iceland I almost wished we had—we should have been numbered with the "never-heard-of."

And not long before that I was coming down the North Sea in a trawler which also had no wireless. There are still live mines about, and we passed one at close quarters, so we might have had an annihilating moment with it and found rest in Bruce's Garden or the cemetery, or wherever else on the North Sea banks we might have been.

Until quite lately a carrier from Billingsgate, or a trawler finding her fleet, got the fleet's position approximately and made for it, hailing any passing craft for information. And it sometimes happened that all the coal, fish-boxes, and anything burnable would go into the furnace, and that even then the "seeking" vessel would have to return to port without finding her fleet. All this meant that a "fleece" fisherman was cut out of everyday life: he was

far from land, he heard nothing except what the newspapers and rare letters told him, and he was lucky if out of the fifty-two weeks in the year he spent six ashore.

The "fleets" were outcasts. Wireless is bringing them in, and now, on the distant Dogger, Jutland Bank, the Horn Reef, the Broad Fourteens, and elsewhere, the deep-sea men are getting into that real touch with home which is doing so much to make life tolerable in the North Sea fishing-fleets. It will take even more than wireless to make the life worth living.

I have seen some wonderful changes for the better in the fishing-fleets. I remember the desolation and soulless monotony of the old sailing-fleets; the last of the scopers, and the first of the Mission vessels that swept the poison drink dispenser from the sea—you could get a bottle of amised brandy, deadly stuff, for eighteenpence. And I never forget the old smackman who said to me: "To send a man fleetin' 's like sendin' him to 'gallows!"

At that time Gladstone was at the zenith of his glory. I asked the smackman—he could neither read nor write—what he thought of the statesman, and he answered: "Never 'eard 'is name." His successors, a generation or two later, can listen to the very words of a present Premier, if they care to do so; but more than that—for to them fish are far more important than Prime Ministers—they can get their fleet's position and make for it with as much certainty of success as they head for Billingsgate.

For some years large steam trawlers have been fitted with wireless, and the Admirals' vessels and carriers in the fleets have apparatus; but now all the steamboats "fleeting" in the North Sea are being equipped with valve-listening sets, enabling them to get the Admirals'

(Continued overleaf in column 2.)

My Aerial Adventures.

By DAVY BURNABY, The Popular Co-Optimist.

HAVE you noticed that since wireless became the fashion, there has been a dearth of fishing stories?

I met an old angler friend of mine the other day who, when I asked him to tell me all about his latest catch, merely shrugged his shoulders and murmured something about his having landed a wretched little "fiddler of a thing—just so long," indicating a length of, perhaps, four inches.

Then I introduced the subject of radio. My friend brightened instantly. "Ah!" he exclaimed. "Now, you're talking, my boy. S'pose you heard how I got Valparaiso the other night on one valve? Came in splendidly—bit of jamming now and again from Honolulu, but otherwise excellent."

Tall Tales.

I wouldn't mind wagering that in recent months a lot of fishermen have beaten their rods and lines into aerials; their swivels and paternosters—whatever they may be—into leads.

Some of the tallest tales ever told have been and are being told about wireless. The wireless brand of tall tale is, I should say, at a rough guess, two thousand metres taller than the tallest tall fishing tale—I shall be getting jammed myself in a minute—ever told in a club smoking-room.

And talking of altitude, I am reminded of the serious—*er—controversy*—a little bit of French won't do us any harm—in which I was involved one day last summer.

I remember the day quite well, because the summer this year fell on my birthday, and not on a Wednesday, as we are officially informed. The Co-Optimists were appearing at Edinburgh and, being a radio fan—short for fanatic, I presume—I thought I would rig up my four-valve set in my dressing-room, with the aerial on the roof in the usual way. So I climbed up aloft and, under a blazing sun, got the aerial into position.

Unfortunately, I didn't realize until I came to descend that I had also got myself into position; the sun had melted the tarred roof and—well, I was stuck.

The episode was a splendid joke, of course, and there was only one person in the kingdom who didn't properly appreciate it. That was me.

Frightening the Clerks.

Anyone desirous of verifying this story should apply to the management of the King's Theatre, Edinburgh, for permission to scale the roof, where he (or she) will find a substantial pattern of the nether garments I was wearing at the time, to wit, an extremely loud pair of plus fours, still flapping idly in the breeze.

On this particular tour, they tell me, I earned among hotel managers a reputation for being "slightly—*er—well, eccentric, don't you know?*" It seems that instead of entering a hotel and asking the conventional question, "Have you a room, please?" I developed the habit of frightening booking clerks with the query, "Have you a flat roof, please?"

One manager tersely informed me that his establishment was not a sanatorium, and that if I wanted to sleep out of doors, I had better try the park.

However, at an hotel in the Isle of Man I found just the sort of roof I was looking for, and got permission to erect an aerial, with the result that soon the lounge was filled with sweet music from "2ZY." Many of the visitors had not heard radio music before, and quite a crowd assembled.

During an interval in the programme a rustic-looking person came up and, drawing me aside, said, confidentially: "It's all right, o' chap; I rumbled you was a conjurer from the start. You've got a gramophone inside that box. Now, now," he added, playfully, as I protested, "keep your hair on! It's not a bad wheeze at all. Here's sixpence—go and get a drink, just to show there's no ill-feeling."

Remorse Over Morse.

But if it is true to say that in one way or another I have got more fun out of radio than out of any other hobby, it is almost equally true that I have found no other hobby more exasperating.

Take the question of Morse, for example. Something really ought to be done about Morse. It's a bit off, just when you're in the middle of enjoying a Beethoven sonata, to have it rasped at you that another cargo of oranges is passing the Needles, or that the *a.s. Pride of Seven Dials* has sprung a leak in her bilge pipe, or wherever it is that ships spring leaks.

I notice that when a lecture on the theory of the Cosmic Impact, or the immunity of bootleggers from yellow jaundice, is going on, Morse mysteriously vanishes into nothingness, so that one has no really reasonable excuse for downing the headphones or gagging the loud-speaker.

Then, of course, there are Xs, oscillation, jamming, fading, and there is Chelmsford. Against Chelmsford I have a particular grouse. When it is broadcasting, I may as well pack up and get on with the knitting of my winter socks. Chelmsford hasn't got any manners at all. Just when "2LO" and I are getting along very nicely, thank you, it butts in without being properly introduced, and starts "telling the world," or most of it.

I want Chelmsford moved, and I shall be glad if it can be moved before next Tuesday, as I've got a radio party on, and at least twenty-nine hearts are beating a little faster than usual in the pleasant anticipation of hearing Paris.

With my two radio sets, including the one that is installed in my dressing-room at the Palace Theatre, London, I have listened to nearly all the stations on the Continent and in America now broadcasting, and I have yet to be satisfied that any of them provide better entertainment than those here at home.

A Silly Ban.

And, by the way, a subject on which I must have my little say is the broadcasting of plays from the theatre. Personally, I think that the existing ban is silly. A slice out of a "show" can do no one any harm, for, after all, the majority of listeners who don't respond to the bait wouldn't do so anyway, while many others have their appetites whetted for more.

But, plays or no plays, radio is a fascinating pastime, the more so, I sometimes think, by reason of its imperfections.

"There Shall Be No More Sea."

(Continued from the previous page.)

message giving the fleet's position, usually sent out three times daily. This is a priceless boon, and there can be no doubt that soon all "fleeters" must be provided with the means of fully listening and enjoying the blessed relief that broadcasting gives from the grinding toil and deadly monotony of trawling in the fleets. These men, to whom the country owes so much, must be brought in and made to feel that in their wireless they have a firm link with home and safety.

Now this bringing them in, this actual link between home and the isolated fishermen, means infinitely more than many people imagine to the toilers of the deep, who endure privations and hardships which are not only unknown to men ashore, but would not be tolerated. A "fleeter" fisherman may, and does, live week after week in a little swamped craft which has not a dry corner or a restful spot for aching bones; he puts in his seventeen or eighteen hours a day; he knows no Sunday rest, and the only holiday that is ever celebrated on the North Sea is the tail-end of Christmas Day.

Do you realize that some of these deep-sea fishers hardly know their own children? That while they are at sea a child may be born or die, and they are powerless to help or comfort? Do we all realize that a man may be for fifty years a "fleeter" fisherman and during that time will not have spent more than six years ashore? I know such a skipper who has just left the sea, and in half a century he has averaged only a few weeks annually ashore. Forty-five years or so have been spent in such toil and peril as no other calling demands. Well might such a man rejoice, as he does, that he who, as a cabin-boy, had wallowed on a small smack's bilgy floor, a lonely and forgotten unit, has lived to listen on the Dogger.

It has been my good fortune to sample nearly every kind of craft that floats—smack, trawler, drifter, destroyer, lightship, emigrant steamer, cattle boat, tramp, and liner, and to taste every sort of gale and zephyr. I have not minded the wallowing lightship, which is always pretending to be going somewhere, but never arrives; I have not unduly objected when I have been inhospitably thrown out of a berth in a dark hole in a smack; it has struck me as grotesque that people should be alarmed at a winter gale when they were snug in a giant liner—but until wireless brought the fishing fleets into such comforting touch with land, I will confess to many a mournful hour on board a fleeter.

For what might not have happened? That monster liner which loomed up ahead in the fog and was gone almost before you could see her name. That enormous sea which beam-ended you, and of which the skipper said afterwards:—"Another like it, and our number would have been up." That tale of how the lights of so-and-so were seen that black night in the fleet, and in the morning her place knew her no more. Yet, if she had had wireless, she might at least have just had time to let you know the word.

Steam revolutionized North Sea fishing. It swept away the old sailing fleets and added enormously to the security and comfort of fishermen, even if it added to their work. Wireless is doing for the fishermen in the steam-boats what the steamboats did for the men of the sailing fleets. It has brought them in. It has bridged the breach. They have been gathered into the fold of the listeners—though they are only at the beginning of things; and such is the power and comfort of wireless that we may almost hope for the realization of the prophecy that "there shall be no more sea."



Mr. Davy Burnaby.

Official News and Views. GOSSIP ABOUT BROADCASTING.

A Greek Drama Lecture-Recital.

THE first broadcast lecture-recital organized by the British Drama League will be given on January 7th, from 9.45 to 10.10 p.m. Greek Drama will be the subject undertaken by Miss Elsie Fogarty and Mr. Lewis Casson. This lecture-recital will be S.B. to all stations.

From Scotland to Bermuda.

Aberdeen Station was heard in Bermuda when transmitting in the early hours of the morning on one day during the recent International Radio Week. Announcements and pianoforte solos were received very clearly on a superheterodyne set.

International Symphony Concert.

The second of the International Symphony Concerts will be relayed from the Royal Opera House, Covent Garden, on Thursday, January 15th, and broadcast from all stations, except Chelmsford. The conductor will be M. Ernest Ansermet, the famous Swiss conductor. Mr. Albert Sammons will play Elgar's Violin Concerto.

An Important Talk.

Mr. John Maynard Keynes, C.B., Fellow of King's College, Cambridge, will talk on "Inter-Alleed Debts" on January 9th, at 9.40 p.m. Mr. Keynes was principal representative of the Treasury at the Paris Peace Conference, and deputy for the Chancellor of the Exchequer on the Supreme Economic Council in 1919. This talk will be S.B. to all stations.

Late Broadcasts.

It should be noted that during the period covered by this issue the following stations will be broadcasting until 11 p.m.: Cardiff, January 2nd; Manchester, January 5th; Newcastle, January 9th.

A Sarah Bernhardt Play.

At Cardiff Station on Monday, January 12th, the latter part of the programme will be devoted to French music and songs, and a short one-act play in French, *Fais ce que dois*. The leading part in this play, which was first produced at the Odéon Theatre, Paris, in 1871, was at one time taken by Mme. Sarah Bernhardt.

In the first scene Marthe and her son, Henri, are preparing to sail for America. Marthe's husband, an officer in the French army, has been killed in the Franco-German War of 1870, and all her affection is now centred on the boy. She knows that there is bound to be war of revenge, and, wishing to save her son, she arranges to leave France. Daniel, an old friend of her husband, comes in. As a schoolmaster, he has heard Henri's schoolfellows express their contempt of his "desertion," and he appeals to the boy's sense of honour. His impassioned eloquence prevails. Henri realizes his duty to his race, and to his father's memory, and the mother abandons her resolve.

"Burns Night" at the Albert Hall.

The "Burns Night" concert on January 34th at the Royal Albert Hall, organized by the Scottish

Clans Association of London, will be relayed and broadcast from all Scottish stations, and also from London, Cardiff, Newcastle, and all Relay stations. An excellent programme will be contributed by Miss Flora Woodman, Miss Lily Payling, Miss Ethel MacLelland, Miss Florence MacBride, Mr. Hugh Frisk, Mr. Rintoul Johnston, Mr. Charles McColl, The Scottish Clans Association Pipe Band, the Band of H.M. Scots Guards, and Pipe and Drummers of the London Scottish.

Welsh Programmes.

The first of a new series of Welsh programmes, to be given at intervals, will be broadcast from the Cardiff Station on Wednesday, January 14th. It is intended to give listeners the Principality's best music, song, and poetry, and the active support of many national bodies in Wales has been obtained for this scheme. The programmes will be of a very high standard, and although essentially Welsh, the performances will be so arranged that they will be equally acceptable to English-speaking listeners.

A Popular Quartet.

A popular chamber-music combination is the Birmingham String Quartet, which broadcasts from the Cardiff Station on Saturday, January 10th. The Quartet has played for all the best chamber-music societies in the country, and during the past year has toured Scotland and the North of England with Miss Dorothy Silk.

The first violin, Mr. Percival Hodgson, was formerly a principal in the Beecham Orchestra,

and the second violin, Mr. Frederick Mountney, was the Conductor of the Nottingham Municipal Orchestra. The viola is Miss Grace Burrows, who relinquished the leadership of the Ladies' String Quartet, London, in order to join the Birmingham String Quartet. The 'cello is Miss Joan Willis, a former 'cello teacher at the Birmingham School of Music, under Bantock.

Come to the Fair!

Bournemouth is inviting its listeners to spend an hour round an old-time Fair on Wednesday, January 7th. They will be able to renew their acquaintance with the Menagerie Man, who can display anything from the man-eating cockatoo of Burma to the Bovis Communicus; the Cough Drop Man with his infallible cure for all ills; the Variety Show Man with his "soul stirring drama" and "side-splitting farce"; and the roundabouts, swingboats, and coconut shies.

"The Tempest."

The Tempest, with appropriate incidental music composed by Sullivan, will be produced in the London Studio, by Mr. R. B. Jeffrey, on Friday, January 16th. The characters will be played by leading Shakespearean actors, whose names will be announced later.

"Hiawatha's Wedding Feast."

The Frome Choral Society, with Mr. Sydney Coltham (tenor) and the Wireless Orchestra, will give Coleridge-Taylor's "Hiawatha's Wedding Feast," and solos, part songs, and madrigals, at the Bournemouth Station on Thursday, January 8th.

Edinburgh's Educational Talks.

During the week beginning January 11th some important educational talks will be broadcast from the Edinburgh Station. On Monday, at 9.40 p.m., Mr. George Macdonald, C.B., LL.D., F.R.S., is giving the second of his talks on "Roman Britain," which will be S.B. to all Scottish stations and Belfast. On Tuesday, at 8.40 p.m., Mr. H. Mortimer Batten, F.Z.S., the distinguished naturalist, is giving a talk on "The Alien Brown Rat," while at 3.30 p.m. on Friday the same lecturer is speaking to Edinburgh schools on "Instinct in Birds and Animals." At 3.30 p.m. on Wednesday, January 14th, Mr. W. J. M. Macmillan is broadcasting a talk to schools on "Fish Scales." Mr. Macmillan is one of the leading authorities on fish in Scotland and is an Inspector under the Scottish Fishery Board. On Friday, the 16th, the anniversary of the Battle of Coruna, Mr. Arthur Nelson, the well-known elocutionist in Edinburgh, will recite "The Burial of Sir John Moore." Mr. G. L. Marshall, the Station Director, will give a short sketch of the Peninsular Campaign and Sir John Moore's part in it.

A Night With Tchaikovsky.

The Liverpool Station is continuing its series of nights with famous composers on Friday, January 9th. Mr. Joseph Lewis, of the Birmingham Station, will conduct the Liverpool Station Symphony Orchestra in a programme of Tchaikovsky music.

(Continued in column 3, page 54.)



Pathetic scene in a broadcasting studio when a conscientious broadcaster suddenly remembers that he forgot to say "Good-night, everybody," before closing down.

The Secret That Made an Opera.

Verdi's "Rigoletto," and its Wonderful Appeal.

POPULAR as are some of the operas that Verdi composed at the beginning and end of his career, the notice that began with *Rigoletto* doubtless makes the greatest appeal to the greatest number. Previously, the master had spent himself on sonorous and more or less gloomy scores, such as *Macbeth* and *Il Corsar*. In *Rigoletto* he changed his style, and entered on a period when force and noise gave way to the charm and grace that, perhaps, reached their zenith in *La Traviata*.

The story of the production of *Rigoletto* is a romance in itself. Having promised an opera to the manager of a theatre in Venice, Verdi began looking about him for a theme. He always chose his own subject, and not only drew an outline of the libretto, but indicated the entrances and exits, the "situations," and other details that are usually left to the literary worker.

The Master's Wish.

On this occasion he resolved to take his plot from Victor Hugo's *Le Roi d'Amour*. After having followed his invariable practice, he handed the result to Piave, his literary assistant, who could be trusted to observe his directions implicitly. When querulous persons ventured to criticise them, the faithful Piave had a stock reply: "The master wishes it so, and that is enough."

This loyal worker promptly furnished a libretto, entitled *La Maledizione*, which was sent in the usual course to the Censor. Then came a thunderbolt. That functionary, for State reasons—to be exact, because of the fear of bringing ridicule upon the king—put an embargo on it, refusing to allow the use of either the subject or the title. The Venice manager raved, the artists bewailed their unfortunate lot, and poor Piave began hunting for another subject. Only Verdi—who was, as the cabman said of Dickens, "a harbitrary gent."—remained unmoved. He would have *Le Roi d'Amour* or nothing.

Finished in Forty Days.

Just as a crisis was imminent, the Commissary of Police called on Piave and saved the situation. He suggested the substitution of the Duke of Mantua for the King, thus avoiding any reflection on royalty, and the alteration of the title to *Rigoletto, Buffone di Corte*. The harassed librettist jumped at this solution of the difficulty, and in the end it was adopted.

Verdi then took the manuscript to his home near Busseto, and worked with such assiduity that in forty days the score was written and instrumented.

Rehearsals began at once. When the fourth act was reached, Mirante, the tenor cast for the part of the Duke of Mantua, noticing that a song for him was wanting, spoke to the composer about it.

"There is plenty of time," said Verdi; "I will give it you."

Pledged to Secrecy.

Next day the tenor again asked for his song, only to receive the same answer as before; and so things went on till the eve of the orchestral rehearsal, when at last Verdi handed him his song.

"Mirante," said the master as he did so, "give me your word of honour that you will not sing this melody at home, nor hum it, nor even whistle it—in a word, that you will not allow anybody to hear it."

Of course, the required undertaking was given, whereupon Verdi exacted a similar promise from the other singers, and, finally, bound the orchestra to secrecy in the same way.

So everybody was pledged to the "hush, hush" policy.

The sequel showed Verdi's prescience. *Rigoletto* was produced on March 11th, 1851, and when the tenor had finished the first verse of the song that he had thought would never be forthcoming—the now famous *La Donna è Mobile*—the applause was overwhelming, and after the second verse there was an irrepressible uproar. In a few days, moreover, the song was all over Venice.

Sung Round the World.

This was precisely as Verdi had foreseen. He knew that the air was so "catchy" that if it was heard outside the theatre before the production of *Rigoletto*, it would be picked up by somebody at once, that he would spread it among the people, and that its creator, when the opera was heard, would be accused of plagiarism. Even Verdi, however, did not anticipate anything like the popularity for his number that it actually attained. With a rapidity to which there was then no parallel, it went round the world, finally reaching the London barrel-



Rigoletto and Sparafucile.

organs, which ground it out with such persistence that it drove two distinguished men to embark on a lifelong agitation against street noises. One of them, indeed, became a deadly enemy of hurdy-gurdies, whom he did his best to exterminate. Largely owing to the famous song, *Rigoletto* was a success, which was the more gratifying to Verdi because of the lukewarm reception given to several of his preceding works, and because the opera was in a vein new to him.

It arrived in London in 1853, and amusing now are the criticisms it evoked. "With one exception (*Lutes Miller*)," wrote a well-known authority, "*Rigoletto* is the most feeble opera of Signor Verdi with which we have the advantage to be acquainted, the most uninspired, the barest, and the most destitute of ingenious contrivance. To enter into an analysis would be a waste of time and space." Notwithstanding this sort of "slating," however, *Rigoletto* was undoubtedly the success of the 1853 season.

Four years later it was produced in Paris, despite a strenuous effort by Victor Hugo to prevent its performance. He brought an action against the director of the Théâtre Italien, claiming that the opera was a "mere counterfeit of *Le Roi d'Amour*." Judgment, however, was given against him, and the work was staged. It attracted large audiences, which gave it a splendid reception. T. W. WILKINSON.

[The opera of "*Rigoletto*" will be broadcast, in miniature, from Aberdeen, on Saturday, January 10th.]

Listeners' Letters.

[All letters to the Editor to be acknowledged must bear the name and address of the writer. Anonymous contributions are not considered.]

Balance in Music.

DEAR SIR.—Your correspondent B. G. has quite misinterpreted my letter. In the first place, I said: "Good balance between singer and accompanist." Why he should think that this means that "When a pianist accompanies a vocalist, they should, both be heard at the same strength or volume" I cannot imagine. If this was the case, surely, it would not be good balance.

Secondly B. G. says that a good accompanist would never allow himself to be "heard" in the manner I suggest. I did not suggest in any way that a vocalist should be "drowned." I stated that the piano was almost inaudible, a fact which does not constitute a first-class performance.

Yours, etc.,

G. H. J. T.

Norwich.

A Radio Fancy Dress.

DEAR SIR.—It may interest you to know that recently I went to a fancy dress ball as *The Radio Times* and got First Prize. The costume was home made, and consisted of the following: Head, an aerial with *Radio Times* top; centre-front, London programme for the day; centre-back, Manchester programme. The bottom of the dress consisted of front pages of *The Radio Times*.

Yours, etc.,

A. C.

Blackburn.

A Challenge to Theatre-goers.

DEAR SIR.—The threat of certain provincial theatrical managers to cancel contracts for plays which have been broadcast in part, is not only a challenge to dramatists, producers, and the B.B.C., but also to their patrons, the theatre-goers, most of whom are wireless enthusiasts and staunch supporters of the B.B.C. Is it wise for professional men to wage war with their own clients? What would soon be the financial position of those theatrical managers, if they in their turn were boycotted by theatre-goers? Yet the latter hold the master cards.

As I write I have before me a Christmas number containing beautiful illustrations from many recent publications, and, no doubt, this annual forecast results in the sale of hundreds of thousands of volumes. Such are the benefits to be derived from publicity.

Book publishers are wise and benefit thereby; can we say the same of the threatening theatrical managers? As one of the B.B.C. officials recently said: "Broadcasting benefits a play, if the play be good." I would add, if a play be not good—well, the sooner it is condemned, the better.

Yours, etc.,

A. H.

Nottingham.

Too Much Criticism?

DEAR SIR.—It seems to me that wireless has become so popular and widespread that most listeners take it too much as a matter of course, and do not stop to consider what a marvellous thing it is, and what amazing difficulties have to be overcome by the B.B.C. before the various programmes can be provided.

I have been astonished to see the careless way in which my listener friends take up their headphones and also the offhand manner in which they criticise some of the B.B.C. programmes. What these people need is a course of reading on the subject. If they were to get to understand more about radio, they would surely be a little more grateful for the advantages received.

Yours, etc.,

"SATISFIED LISTENER."

Aberdeen.

[Continued in column 1, page 53.]

The Relay Wizard!

By P. F. Eckersley, B.B.C. Chief Engineer

THE question of "relaying" is of great interest to all listeners. I am therefore going to tell you of our future plans for improving the quality from relay stations or from main stations when on "simultaneous."

At present, there are two main problems facing us: the first, how to overcome line distortions; the second, how to make the operation of the main switchboard in London so simple that the changes can be rung as quickly as possible.

We often have to change over from: Bournemouth gives to all Scottish stations, London taking Cardiff, while Birmingham gives to "5XX" and all relay stations, except Sheffield, to: London S.B. to all main stations, except Belfast, while all relay stations take an outside broadcast from Snowdon relayed through "K.D.K.A."

The first problem is soluble simply by patient research into the proper design of transformers, proper correction circuits, and already our development section have discovered methods which, theoretically, at any rate, should improve the quality of S.B.

London the Octopus.

Of the second problem, it but remains to put into being a scheme already on paper, the design having been done mainly by one of our London maintenance engineers in conjunction with other members of the engineering staff.

It will be understood that each and every one of our stations, whether main or relay, is connected to London every evening by the trunk lines of ordinary daily and commercial use. London is the body of the octopus with copper tentacles reaching out over the island, holding Aberdeen at the tip of its longest feeler, and even joining Belfast by an undersea link. All these lines come on to a board, so that if you were to go into our control-room, you would hear an engineer, one hand on a plug, another on his 'phone, transferring his voice from Glasgow to Bournemouth, from Cardiff to Newcastle, but with a few seconds' pause between each communication.

When our new board is in operation, it will be alive with little signal lights—green, red, and blue—which will show the simultaneous board operator what is going on. Closing a switch will indicate to him exactly what fault is occurring on which line. When a distant station wishes to take S.B., he has but to slip a plug into its hole, when a relay clicks in London, a light lights, the appropriate amplifier is switched on, so that automatic devices replace human effort, and relieve an already overburdened operator from too many and varied operations.

An Unrivalled System.

To accommodate this extra gear and to allow room for the necessary expansion in other directions, the control-room is being enlarged. The four walls will be faced on two sides by two complete amplifying units for the ordinary control work, one wall by the new simultaneous board, the last wall being free for connecting busbars for the many and varied connections that go to build up the scheme.

It has been a long job finalising our plans for the best and most efficient method of making the changes, permutations and combinations necessary for the broadcast scheme, but it has been thought advisable to wait until we could see the beginnings of the end of rapid expansion. We do feel now that when the present modifications are completed, we shall have an unrivalled system.

(Continued overleaf in column 3.)

British Singers Second to None!

A Reply to a Recent Criticism. By Dr. T. H. Yorke Trotter, M.A., Mus.Doc., (Oxon.).

[Dr. Yorke Trotter is Principal of the London Incorporated Academy of Music and one of the foremost teachers of music in this country. In the following article he replies vigorously to the assertion recently made by a writer in "The Radio Times" that England is lacking in first-class singers.]

MY attention has been drawn to an article in a recent issue of *The Radio Times*, in which the writer, an authority on phonetics and psychology, expressed himself strongly on the subject of singing in England, where, we were informed, there is no singing worth listening to.

Without being in the least desirous of entering into a controversy that could hardly bring satisfaction to those engaged in it, I am glad to put in a good word for singing and singers in this by no means unmusical country of ours.

According to this critic, *bel canto*, the art of beautiful singing, is unknown among us and that, in consequence, there is little or no good singing to be heard in English opera and on the English concert platform.

The Old Style and the New.

The real fact is that the use of *bel canto* singing is necessarily confined only to a certain type of music. Modern opera, dating from Wagner, lends itself far more to declamation than to *bel canto* methods. The declamatory style is quite different from that of the old Italian singers. In their day opera was written in a great measure so as to show off, as it were, beautiful singing. At the present time it is musical effect that takes chief place, and the voice is not considered in the same way as it was formerly.

Undoubtedly, there are many singers in England who can use the *bel canto* method, while it may be noted that the old singers, such as Sims Reeves, Santley, and Lloyd, were as perfect in this art of voice production as could be wished.

But at the present juncture in our musical history the trend of music is to produce dramatic expression rather than to serve as a medium for voice production. The result is that the art of *bel canto* is not aspired to with the enthusiasm that used to be shown about it.

In Germany, Wagnerian opera put an end to what we consider to be perfect voice production, and the same thing has occurred in a lesser degree here in this country. It has to be remembered that composers who have something they wish to express do not, as a rule, trouble

themselves too much about the instrument they use. With them, the expression is the main thing, and beautiful tone is a secondary consideration. So that the singer who wishes to produce the effect intended by the composer is compelled to pay more attention to the music itself than to the tone of the voice. None of our young opera composers lays himself out to produce works which will serve to give prominence to beautiful voice production.

At the same time, I would give it as my considered opinion that there are in this country many singers second to none in the fine art of vocalisation.

I dare say it will be found, as a general rule, that perfect vocalisation is not accompanied by great musical feeling. One or the other suffers in performance. If the art of *bel canto* singing is ever to come back to England, from which country, it has been boldly asserted, it has completely disappeared, it can only be at the expense of dramatic effect. We certainly cannot hope to have *bel canto* singing as long as the works of the opera composers who follow the same lines as Wagner are popular.

Nothing to be Ashamed Of.

As I have suggested, it has generally been found in the history of music that the greatest composers pay least attention to the instruments required for the interpretation of their works. Ungrateful passages may be found in the works of such men as Bach and Beethoven, while men like Donizetti and Bellini seldom write anything that is not vocal and comparatively easy to sing, although to the musician their works may have little or no appeal.

I would reiterate, then, that the standard of singing in this country, in spite of the absence of *bel canto* methods, is really not so low that we should be ashamed of it. I have been in many Continental cities where good singing is conventionally supposed to be heard on every hand, and I cannot say that I left them feeling that whenever I wanted to hear beautiful singing I should necessarily have to make the same pilgrimage.

We may not be perfect, but I shall certainly not believe that we are so very far off perfection as some would have us think.



DR. T. H. YORKE TROTTER

Radio Remarks.

LIGHTNING arresters must be fixed to aerials owned by Merthyr Corporation tenants.

It has been suggested that a hall in Bradford should be equipped with a loud-speaker so that church services could be received from London.

An experiment in the open-air reception of broadcasting was recently carried out with success in Barmby, when a musical programme was reproduced on loud speakers to a large audience.

The establishment of a new high-power radio station at Angora is the latest project of the Turkish Government. The two existing high-power stations at Constantinople, which have not been in use since the departure of the Allied Armies, will be abandoned.

An appeal is being made for funds to supply a receiving set to the Stoke-on-Trent Blind and Deaf School.

THE new wireless station at Shuang Chiao, near Peking, is said to be the largest in the Far East. It has taken six years to build, owing to racial troubles and the difficulty of obtaining materials. Now the installation is one of the finest in the world, and in some points, it is said, shows an advance on all other stations.

SCIENTISTS say that once wireless waves are created they never stop, but go on travelling through space for all time. This theory becomes astonishing when we realize that it means that the words of that song you heard last night will still be rushing through space long after you and the singer have been forgotten.

ANSWERING an advertisement for a servant, a girl concluded: "I have a strong objection to the wireless, so if you have wireless it is no use replying to me."

THE broadcasting station at Oakland, California, now transmits a special programme for Australian and New Zealand listeners, six thousand miles away.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BACH'S "PEASANT CANTATA."

(BIRMINGHAM, WEDNESDAY.)

THE popular myth which alleges that Bach's music is austere and forbidding should receive its mortal wound at Birmingham on Wednesday. *The Peasant Cantata* is frankly a light comedy, one of the lightest ever written. Its spirit is almost of the "We won't go home till morning" order. Though not, of course, a stage piece, it is, in a way, a Saxon equivalent of our English *Beggar's Opera*, with country life instead of town life as its theme.

The Peasant Cantata was written to be performed in celebration of the accession of a new squire. There is hardly a plot; the words and music simply represent the revelry of the villagers, who congratulate and compliment their new master, and then retire to drink the free beer at the tavern.

Bach uses at least three popular tunes of the day.

The OVERTURE is simply a pot-pourri of gay songs tumbling over one another irresponsibly.

This is followed by a short DUET (Soprano and Bass):—

"We have a fine new Master here,
Our Chamberlain is he;
And heady is his good brown beer,
As you may plainly see."

Next comes a piquant dialogue ("RECITATIVE"), beginning, *Come Gretel, just one little kiss, my dear.*

This prompts the Soprano to sing:—
O, but it is passing sweet,
When a pair of lovers meet.

They then become slightly more serious, and the Bass sings: *My lord is right enough, but Schaefer, following it with a SONG: O, Herr Schaefer, do not be severe.*

So they continue, sometimes the Soprano, sometimes the Bass; sometimes in dialogue (or "Recitative"), sometimes in set songs, discussing their masters, their taxes, beer and their own songs.

Eventually they decide it is "time to go," and singing together set off to where—*The Tudelsack Squeaks in our well-loved inn!*
(The Tudelsack—the bagpipes, once a common instrument all over Europe.)

A FAURÉ PROGRAMME.

(LONDON, THURSDAY.)

GABRIEL FAURÉ, the eminent French composer and teacher, died a few weeks ago, at the age of seventy-nine. Amongst his best work (certainly his most distinctive, characteristically French music) may be included his songs, of which there are very many. Perhaps the best-known and certainly one of the most beautiful of these is *Moonlight* (*Claire de Lune*).

FAURÉ'S FIRST PIANO QUARTET.

This work (for Piano, Violin, Viola and Cello) is in the customary four distinct Movements.

I.

Quick, but very moderate. ALL STRINGS, accompanied by detached Piano chords, at once declaim the FIRST MAIN TUNE. This is discussed in dialogue for some little time, with several small incidental climaxes.

Presently Strings die down to a soft, held chord; then Piano, with a short, rapid, descending scale, leads into the quiet, expressive SECOND MAIN TUNE. This consists mainly of a short melodious phrase played successively, at the outset, by VIOLA, VIOLIN, 'CELLO and PIANO.

After a while, the First Main Tune is heard again, softly played by all the Strings,

over harp-like Piano work; and the rest of the Movement consists of the "Development" and "Recapitulation" of these Tunes.

II.

SCHERZO (Quick, Lively). This is a very delightful Movement. It opens with a "sentence" of very soft pizzicato (plucked) chords on ALL STRINGS.

Then, while this continues, PIANO enters with a light, volatile little Tune. With it goes the next "sentence," a soft Tune on VIOLA and VIOLA (bowed).

Many tunes occur later, but it is of chief importance to notice this material just mentioned, which is the foundation of the Movement.

III.

Slow. This is an expressive, elegiac piece. Its material is mostly fragmentary; note especially the opening phrase heard successively in 'CELLO, VIOLA and VIOLIN.

The first really smooth, continuous Tune is heard in VIOLIN. This tune is important, and is frequently heard inverted (i.e., going down where formerly it went up, and vice versa).

IV.

Very quick. After a couple of rapid bars of harp-like PIANO introduction, the STRINGS (sometimes one or another, sometimes all) play the FIRST MAIN TUNE. It is very vigorous, and almost entirely made of an unmistakable rising scale. (This, again, is frequently inverted.)

It is some time before this Tune is abandoned. Two or three times a big climax occurs, after which, with the corresponding subsidence, one expects the Second Tune; but each time, either the First Tune phrase comes back, or a short lyrical passage follows, which eventually leads back to the phrase of the First Tune.

At length, ALL STRINGS, in octaves, rush upwards to a high note, then stride down boldly (the Piano meanwhile playing a brilliant, flashy accompaniment); four times they do this, the fourth time reaching a note higher than ever; then, after striding down, they stay, and gradually fade, on their last low notes, the Piano, too, dying down.

Then the VIOLA starts the SECOND MAIN TUNE, which is soft and song-like. After his first phrase, he is joined by the VIOLIN, in the octave above; and in the third phrase by the 'CELLO, an octave below—the second and third phrases being intensifications of the first.

Presently the PIANO (very high) takes up this Tune, Strings quietly murmuring comments, and the Second Main Tune, in fact, persists almost as much as the First did.

The First Main Tune, however, creeps in before long; and, since this material has been driven home so thoroughly, it should be possible to follow it closely through the very interesting developments which it undergoes in the rest of the Movement.

OLE OLSEN'S "LITTLE SUITE."

(BOURNEMOUTH, FRIDAY.)

OLE OLSEN is the son of a shopkeeper in Hammerfest, where he was born in 1894. His father was, in addition to his trade, an organist. The son studied in Scandinavia and also in Germany. He is now well known not only as a composer, but also as teacher and conductor. He has written operas, cantatas, symphonic poems, etc., and this *Little Suite* for Piano and Strings is usually regarded as a happy example of his smaller works.

The Relay Wizard!

(Continued from page 53.)

Our greatest difficulty has been to change over from the obsolescent system to the new, and even as I write, where walls stood once, wires are festooned from the ceiling, while new Laocoon-like coils are being neatly screwed up into the new ducts running along the walls. There will be, I should estimate, several miles of wire in the London control-room alone, and so great is our reliance upon the wired system that in all, I suppose, we must use nearly ten thousand miles of wire—and they call it Wireless!

A slight decentralisation of the system is necessary, and Glasgow has now a simultaneous board, too, all Scottish stations going to Glasgow, which is the heart of a smaller star. This, technically, saves us a great deal of trouble, and from the point of view of programmes, it is thought that it will be wiser on occasions to give S.B. Scottish programmes apart from English.

With main, relay, and high-power stations it is hoped that it will always be possible for listeners in the future to obtain alternative programmes; but the art of switching in the control-room is a straightforward matter compared to the art of contrasting matter broadcast. That, however, is a matter for the Director of Programmes, thank heaven!

Official News and Views.

(Continued from page 51.)

The orchestral works to be performed include the overture "Solennelle," the Symphony No. 8 in B Minor (The Pathetic), and a Movement from the Violin Concerto Op. 35. In lighter vein there will be the Casse Noisette Suite and the selection from "Catherine." The vocalists who will sing some of Tchaikovsky's songs are to be Miss Doris Campbell (soprano) and Mr. Clinton Shepherd (baritone).

Songs in History.

An Hour of Songs in History will be broadcast from the Aberdeen Station on Thursday, January 8th. The lecture will be given by Mr. Arthur Collingwood, F.R.C.O., who has broadcast several times from Scottish stations. His talks on "Milestones in Music" are greatly appreciated. Mr. Reginald Whitehead will be the soloist.

Another Query Night.

Glasgow Station will have a "Query Night" on Monday, January 12th. As listeners are given the names of the artists, all that is necessary to win the prize to be offered is to set out the items as they would normally have appeared in *The Radio Times*. This programme is S.B. to Edinburgh, Dundee, and Aberdeen. Three scenes from "The Heart of Midlothian" will be performed by the "GSC" Dramatic Company.

From London Also.

The last "Query" programme at London brought in over one thousand entries. The "Query" programme on Saturday, January 17th, is expected to arouse even greater interest, and should provide plenty of fun, even for those listeners who do not wish to compete. Several well-known wireless artists and an instrumental combination will be included in the programme.

The R.A.F. Band.

A popular programme by the Royal Air Force Band, under Flight-Lieut. J. Amers, will be given on Tuesday, January 13th, from the High-Power Station ("5XX"), to contrast with the Musical Comedy S.B. from all the low-power stations. The artists will be Mr. Kenneth Ellis (bass), Mr. Carl Weber and Miss Maude Dixon in piano duets, and Mr. Charles Wreford, the popular Devonshire dialect entertainer. The Savoy Bands will be heard from 10 p.m. to 11 p.m.

Listeners' Letters.

(Continued from page 52.)

Tuning Out Chelmsford.

DEAR SIR,—Would it not be possible for Chelmsford and its probable successor to broadcast on a wave-length that would put an end to the present interference with Radiola?

It seems a pity that listeners (and more especially those who, like myself, live by the sea, and are, consequently, debarred from availing themselves of stations using the ordinary broadcast wave-lengths, on account of the incessant Morse accompaniment supplied by shipping and coastal stations) should be prevented from listening in comfort to one of the very few stations comparatively immune from this bugbear, whenever Chelmsford is broadcasting simultaneously.

Yours, etc.,

Hove.

J. A. M.

[By using a sufficiently selective set, it is possible to tune out Chelmsford and listen to Radiola, *et vice versa*. Wave-lengths are allotted having regard to the exigencies of other services besides broadcasting.]

Radio in the Ward.

DEAR SIR,—I feel it is time to write and tell you how much we all appreciate the wireless set so kindly presented to us nearly six months ago.

We get perfect reception for many hours daily—and I can assure you that the patients look forward to 3.30 p.m. every day. We really wonder now what we should do without our wireless concerts, lectures, etc. The Sunday evening service, too, is particularly good, and much enjoyed by the patients.

We think that the wireless entertainments are a real help to our patients, most of whom are lying on their backs for weeks and months. Nearly all our patients are cripples, and we have men, women, and children.

Yours, etc.,

MABEL F. HADLEY (Matron).

The Royal Orthopaedic and Spinal Hospital,
Newhall Street, Birmingham.

Who Was the Culprit?

DEAR SIR,—Do experts know as much about oscillation as they think they do? One of your correspondents writes: "Apparently it is someone living very near to me."

Why does he think so? Personally, as a user of a crystal set, I know as much about oscillation as I do about the social amenities at the North Pole; but I do know this—the interference in London during the recent broadcasting from America was the same as that experienced on the South Coast, because Captain Eekersley's scathing remarks, 'phoned from time to time from his home in London, coincided to a fraction of a second with my own more forcible comments.

There is no doubt about it whatever: what Captain Eekersley heard in London I heard here in Bexhill-on-Sea. Therefore, there was only one person causing interference during that hour within a radius of seventy miles, or was it unknowingly broadcast by the B.B.C. themselves?

Yours, etc.,

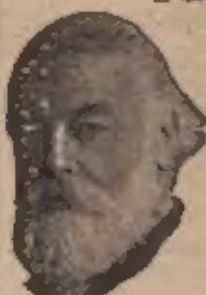
Bexhill-on-Sea.

G. F.

[This letter enables us to clear up a universal misconception. A lot of listeners reported to the Chief Engineer that the oscillator lived two or three doors from them. They were deceived because, although the characteristic sound of oscillation was produced, and although it may have sounded exactly like the man next door, the oscillation was caused by someone in the southern district of London trying to receive K.D.K.A. direct and oscillating on K.D.K.A.'s wave-length, thereby producing a howl which was re-broadcast from all stations simultaneously. The B.B.C. was powerless to eliminate this interference, just as anyone is powerless to eliminate oscillation.]

PEOPLE IN THE PROGRAMMES.

A Great Scientist.



SIR OLIVER LODGE.

And conversely the great scientists have their dreams—as witness Sir Oliver Lodge, who is to speak on "The Ether of Space" on January 5th.

Sir Oliver dreams of the day when we shall be able to bring down the rain at will. He dreams of the day when we shall be able to disperse a fog. He does not even rule out the possibility that we may one day listen by radio to Mars. As for his voyages of exploration into the spirit world, everyone is now familiar with them.

Just Common Sense.

THERE is a good story told of Sir Oliver in the days when he was Principal of Birmingham University, and when he was taking a class in the physics laboratory.

"How," asked Sir Oliver, "can one make water in a basin rise up through a tube?"

A bright scholar up and answered. It was a long explanation, full of impressive words, wonderfully erudite, and not a little pleased with itself. Sir Oliver listened patiently.

And when it was over he spoke. "Thank you," he said. "But if I were you, I should employ a much simpler method. I should just suck it!"

A King's Man.

HAVING played in the Royal Philharmonic Orchestra, the Goossens Orchestra, the London Symphony Orchestra, and in the Orchestra of the Covent Garden Opera, Mr. Charles Woodhouse, violinist, at the London Station on January 5th, can claim to have played under almost every reputable conductor who has appeared in London during the past twenty years.

He has accompanied Thibaud at Philharmonic Concerts and Sammons at Promenades. He leads his own String Quartet. But the position of which he is proudest is that of "Musician in Ordinary" to the King. No "ordinary" honour!

Success and Starvation.



MISS MAVIS BENNETT.

dinners to pay for her singing lessons.

And now they call her a second Galli-Curei. She is one of the most successful artists who has ever broadcast. She bids fair to become one of the greatest coloratura sopranos England has ever produced.

When you hear her again on January 5th, remember the steak-and-kidney puddings she went without to give you pleasure!

La Novella.

IF Miss Marie Novello—all stations, January 5th—had not made her name as a pianiste, she would certainly have made her name as a raconteuse. All the stories she tells so wittily are good, and none of them is old. Her name, by the way, is Italian for "New."

There is a good one about a man in a train, who was annoyed by the stares of another passenger.

"Why are you staring at me?" he roared angrily. "Don't you like my face?"

"Oh, I'm not worrying over your face," replied the passenger. "After all, it's your face. What I'm worrying over is what you think about it when you look in the glass."

Passed by Santley.



MISS RUBY HELDER.

"MISS RUBY HELDER possesses a natural and pure tenor voice of great range, purity and power. She has a most artistic temperament, and in my opinion she has no rival among the artists of the day."

These words Charles Santley said. Her first English broadcast on January 4th from London will be looked forward to with interest by thousands of listeners.

Miss Helder once stopped a concert at the Albert Hall. So wild was the enthusiasm, and so persistent the demand for yet more and more encores, that the conductor threatened to "clear the court" if the audience did not contain its transports.

Pity the poor performer who followed her!

A Quick Quartet.

EUGENE GOOSSENS (junior). Conducting Symphony Concert, January 5th. Not only a great musician, but a great modernist, who can appreciate syncopation.

Professor George Maudsland. Broadcasting from Edinburgh, January 5th. Known all there is to know about coins and monuments.

Rt. Rev. Dr. J. H. B. Masterman. Address from Plymouth, January 4th. Bishop of Plymouth. Thinker, scholar, philosopher.

Professor J. R. G. de Montmorancy. Talking from London, January 5th. Knows all our laws backwards. (And forwards.)

"OYEZ!"

The smoke of a factory chimney or any other large and hot fire usually contains many electrified particles, and is a fairly good conductor of electricity. Therefore, if you try to operate a radio set in the shadow of a lot of smoking chimneys, you may have trouble, due to the absorption of the radio energy by the smoke cloud in much the same way in which energy is absorbed by a steel building. The small amount of smoke given off by a house chimney is not enough to have any appreciable effect.

In a recent balloon race from San Antonio, Texas, the competitors were provided with portable wireless sets, and were thus able to keep in constant communication throughout the race.

WIRELESS PROGRAMME—SUNDAY (Jan. 4th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

Orchestra.
Hungarian Rhapsody, No. 2 *Leist*
Lena Mason.
Sonata for Violin and Piano *H. Exler—1670-1742*
Orchestra.
March, "Pro Patria" *Lottor*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*
8.30 CHOIR OF ST. JOHN'S PARISH CHURCH.
Carol, "It Came Upon the Midnight Clear" *Traditional*
Part Song, "For the New Year" *Mendelssohn*
The Rev. Canon JONES POWELL, D.D.,
Vicar of Cardiff and Rural Dean:
Address.
Hymn, "Father, Let Me Dedicate All This Year to Thee" (A. and M. 74).
Benediction.
9.0-10.30.—Programme *S.B. from London.*
10.30.—"The Silent Fellowship."
10.30.—Close down.

2ZY MANCHESTER. 375 M.

10-5.0. MacDowell Recital and Trios.
ETHEL WALKER (Solo Pianoforte).
HELENA TAYLOR (Mzzo-Soprano).
THE CHESTER TRIO.
Trio.
Trio in D Minor, Op. 49 *Mendelssohn*
Molto Allegro; Andante; Scherzo; Finale.
Pianoforte Solos.
"March Wind" *E. MacDowell*
"To the Sea" *E. MacDowell* (4)
"Melody" *E. MacDowell* (4)
"Hungarian" *E. MacDowell* (4)
Mzzo-Soprano Songs.
"Thy Beaming Eyes" *E. MacDowell* (4)
"O Lovely Rose" *E. MacDowell* (4)
Pianoforte Solos.
"From a Log Cabin" *E. MacDowell* (4)
"Ever Rabbit" *E. MacDowell* (4)
"Polonaise," Op. 46, No. 12 *E. MacDowell*
Mzzo-Soprano Songs.
"Slumber Song" *E. MacDowell* (4)
"My Love and I" *E. MacDowell* (4)
"My Jean" *E. MacDowell* (4)
Pianoforte Solos.
"To a Water Lily" *E. MacDowell* (4)
"From Uncle Remus" *E. MacDowell* (4)
Concert Study *E. MacDowell* (4)
Trio.
Trio Phantasia in One Movement *Alice Ferns Brind*
Trio in D Minor, No. 9 *Mozart*
Allegro; Andantino; Tempo di Minuetto;
Allegro.
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*
8.0.—S. O. HONEY: Talk to Young People.
8.25.—Hymn, "And Now, O Father, Merciful of the Low" (A. and M. 522).
Religious Address by the Rev. K. L. PARRY, R.S.O.
Hymn, "Holy Father, In Thy Mercy" (A. and M. 505).
Hymn, "Saviour, Again to Thy Dear Name we Raise" (A. and M. 31).
9.0-10.30.—Programme *S.B. from London.*

5NO NEWCASTLE. 400 M.

3.0-5.0.—ORGAN RECITAL. *S.B. from London.*
5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*
6.30-7.45 SERVICE
relayed from
Jesmond Parish Church.
Preacher, CANON OAKLEY.
8.0-10.30.—Programme *S.B. from London.*

2BD ABERDEEN. 495 M.

3.0-5.0.—Programme *S.B. from Glasgow.*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*
8.30.—The Rev. WALTER A. MURSELL,
Aberdeen University; Religious Address.
CHRY'S BARCLAY (Soprano).
THE WIRELESS SEPTET.
9.0. Septet.
Selected Hymns.
9.15. Chrys Barclay.
"Come Unto Him" *Handel*
"How Beautiful are the Feet" *Handel*
9.25. Septet.
"Petite Suite Moderne" *Rossini*
9.40. Chrys Barclay.
"Hear Ye, Israel" *Mendelssohn* (11)
"Mater ora Filium" *Dr. Wood*
9.50. Septet.
Selected Hymns.
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
10.15. Chrys Barclay.
"O Divine Redeemer" *Gounod*
"Out of the Deep" *Martin*
10.30. Septet.
Selected Hymns.
10.30.—Close down.

5SC GLASGOW. 420 M.

THE SCOTTISH CO-OPERATIVE WHOLESALE SOCIETY PRIZE BAND.
(Scottish Chasapians).
MARY FERRIER (Soprano).
S.B. to Aberdeen, Dundee and Edinburgh.
Band.
3.0. Allegro Moderato (The "Unfinished" Symphony) *Schubert*
Serenade, "A Night in June" *Brindley*
Promenade Solo, "Lead Me Your Aid" ("The Queen of Sheba") *Gounod*
(Soloist, WILLIAM McCUBBERY).
3.30. Soprano Solos.
"Jerusalem" ("Gallin") *Gounod* (11)
"I Will Sing of Thy Great Mercies" ("St. Paul") *Mendelssohn* (11)
"I Will Extol Thee, O Lord" *M. Costa* (12)
3.42. Band.
Selection, "Maritana" *Wallace*
Intermezzo, "In a Persian Market" *Katellby*
Cornet Solo, "Arbuckleanian" *Hastman*
4.10. Soprano Solos.
"Flower for Ever" ("Figaro") *Mozart*
"Madrigal" *Chaminade* (5)
"Daimon" *Max Strunge*
4.25. Band.
Descriptive Fantasia, "The Village Blacksmith" *Gaetan*
Euphonium Solo, "Land of Hope and Glory" *Elgar* (1)
(Soloist, DONALD MACINTOSH).
March, "Entry of the Gladiators" *Faith*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*
6.30-7.45. Religious Service.
Relayed from
The Boreny Parish Church.
9.0-9.20. MARGARET THACKERAY
(Contralto).
"You Are All That Is Lovely" *A. Woodford-Pinden* (1)
"Ye Maidens in Springtime" *Meyerbeer*
"At Dawning" *Cadman* (1)
Negro Folk Song, "I'm so Glad Trouble Don't Last Away" *N. Ditt*
9.20-10.30.—Programme *S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 67.

High-Power Station Programme.

5XX. 1600 M.

SUNDAY, January 4th.

3.0-5.0.—Programme *S.B. from London.*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*
8.0-10.30.—Programme *S.B. from London.*

MONDAY, January 5th.

7.0-10.30.—Programme *S.B. from London.*

TUESDAY, January 6th.

7.0-7.30.—Programme *S.B. from London.*

THE GALLOWAY DUO
IAN MACROBERT and MARJORIE FORD.

STELLA HACKMANN (Recital).
THE WESTMINSTER SINGERS.
JEROME MURPHY (Irish Entertainer).

7.30. Galloway Duo.
Selection of Folk Songs and Duets.
Stella Hackmann.
"Only Me."
"The Soliloquy of the Fire"
T. Sturndale-Bennett (13)
"Greetings" P. Norman Parker (13)
Westminster Singers.
"The Foresters" *Bishop*
"Spin Spin" (Swedish Folk Song) *Jung*
8.0.—Mr. E. TRAVERS CLARK on "The British Empire Exhibition," relayed from the English Speaking Union.
8.25. Westminster Singers.
"The Charge of the Bargain Brigade"
W. Kearton
"La Reine de France" (Vocal Cavotte).
Jerome Murphy.
Irish Songs and Stories.
Galloway Duo.
Further Folk Songs and Duets.
Stella Hackmann.
"A Hindu's Paradise" *A. ...*
"The Song of the Wind"
P. Norman Parker (13)
"Just Plain Dog" M. Curry Waller
Jerome Murphy.
More Irish Songs and Stories.
Westminster Singers.
Glee, "Haste, Ye Soft Gales" *Martin*
Scottish Air, "Mary of Argyle"
M.S., arr. W. Kearton
Plantation Song, "Ole Joe" *M.S.*
Part Song, "In This Hour" *Pizzetti*

9.30-11.0.—Programme *S.B. from London.*

WEDNESDAY, January 7th.

7.0-10.30.—Programme *S.B. from London.*

THURSDAY, January 8th.

7.0-7.30.—Programme *S.B. from London.*
The Opera.
"MAKHTANA"
(Wallace).
Relayed from the "Old Vic" Theatre, London.

7.30.—Acts I. and II.
9.25.—WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN.
9.45.—"Maritana," Act III.

10.10.—Close down.
Note: Times given of the Opera are only approximate.

FRIDAY, January 9th.

8.40-9.55.—Ministry of Agriculture Bulletin.
S.B. from London.
7.0-10.35.—Programme *S.B. from London.*

SATURDAY, January 10th.

7.0-7.30.—Programme *S.B. from London.*
7.30-9.30.—Programme *S.B. from Cardiff.*
9.30-12.0.—Programme *S.B. from London.*

WIRELESS PROGRAMME—MONDAY (Jan. 5th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

ZLO LONDON. 365 M.

4.0-5.0.—Time Signal from Greenwich. "Spontaneous," by Jessie Pope. Music performed during Afternoon Tea at the TROCADERO RESTAURANT. Travel Picture: "Pago Pago," by Viola George.

5.30-6.15.—CHILDREN'S CORNER: Stories by Elizabeth Clark.

6.40-6.55.—"Twelfth Night in Olden Times," by Diogenes.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

Talk by the Radio Association. S.B. to all Stations.

Prof. J. E. G. DE MONTMORENCY: "The Rule of Law." S.B. to all Stations. Local News.

"The Open Road."

MAVIS BENNETT (Soprano).

ROBERT BURNETT (Baritone).

JOHN HENRY.

THE WIRELESS ORCHESTRA:

Conducted by DAN GODFREY, Junr.

7.35.—The Orchestra.

March, "From Maine to Oregon" ... Sousa

Suite, "The Open Road" ... Frederick Nicholas

"The Joy of the Open Road" ... "A

Water Scene"; "Rustic Revels."

Mavis Bennett.

"Go Down to Kew in Lillie Time"

Graham Peel

"The Green Hills of Somerset" ... Eric Coates

"A Spring Morning"

Carey, arr. Lane Wilson (1)

The Orchestra.

Waltz, "The Dream of Autumn" ... Joyce (7)

Intermezzo, "On the Road to Zag-a-Zig" ... Finch

John Henry

on "The Open Road."

Robert Burnett

Folk Songs of Scotland.

"I Gled a Waefu' Gate Yealreen" ... (34)

"The Piper o' Dundee" ... (34)

"Scots Wha Hae" ... (34)

(Taken from Stephen-Burnett Collection.)

The Orchestra.

Selection, "The Passing Show" ... Finch

R. E. JEFFREY (Recital).

"The Vagabond" ... H. L. Stevenson

"Pindemonia" ... Matthew Arnold

"Bounty" ... John Macfield

Mavis Bennett.

"How Fair This Spot" ... Buchanan

"Down in the Forest" ... London Herald (5)

"Song of the Open" ... Frank La Forge

The Orchestra.

Folk Tune and Fiddle Dance ... Fletcher

Robert Burnett.

Folk Songs of Scotland.

"A Man's a Man for A' That" ... (34)

"Willy's Rave and Willy's Fair" ... (34)

"Wille's Gude to Muirville Castle" ... (34)

The Orchestra.

"Marching Song" ... Holst (11)

9.30.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND

GENERAL NEWS BULLETIN. S.B.

to all Stations.

Topical Talk. Local News.

10.0.—The Orchestra.

Intermezzo, "The Watermelon Patch"

John Henry

on "New Year Resolutions."

The Orchestra.

Suite, "Summer Days" ... Eric Coates

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Wind Quintet, Marjorie

Hovard (Soprano).

5.0-5.30.—WOMEN'S CORNER: Sidney

Rogers, FRILA, "Gay Gadgets in

1925." Gladys Joiner (Soprano).

5.30-6.30.—CHILDREN'S CORNER

6.30-6.45.—"Teens' Corner: Fred J. Clifford, L.R.A.M., "Musical Appreciations—The Orchestra."

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Radio Association Talk. S.B. from London.

Prof. J. E. G. DE MONTMORENCY.

S.B. from London. Local News.

Mainly Musical Comedy.

THE STATION ORCHESTRA.

MARJORIE DOOTH (Soprano).

DENNIS NOBLE (Baritone).

PARKER LYNCH (Recital).

7.35.—The Orchestra.

French Comedy Overture ... Kater-Bela

Selection, "A Country Girl" ... Monckton

Baritone Songs.

"Come to the Ball" ("The Quaker Girl")

Le Monckton

"To Mary" ... M. F. White (1)

"A Bachelor Gay" ("The Maid of the

Mountains") ... Fraser-Simson

Recital—Grava.

"A Story of the Stage" ... Anon

"The Lesson of the Water Mill"

8.30.—The Orchestra.

Selection, "The Girl on the Film" ... Kollo

Soprano Songs.

"O Time, Time" ("The")

Quaker Girl") ... In Monckton

"Mary" ("Our Miss Gibbs")

"A Fat Little Fellow With His Mammy's

Eyes" ... Gordon

9.0.—The Orchestra.

Suite, "Gabrielle" ... Ross

Pizzicato; Minuet; Valse Romance;

Patrol.

Recital—Gay.

"Shanahan's Old Shabden" ... Teungton

"Edward Gray" ... French

"Ach I Dumm" ... French

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Topical Talk. Local News.

10.0.—The Orchestra.

Swing Song ("Véronique") ... Messenger

"Merry Mouth of May" ("Merris Eng-

land") ... German

Orchestra.

Waltz, "The Kiss Call" ... Caryl

Selection, "Half Past Eight" ... Roberts

10.30.—Close down.

6BM BOURNEMOUTH. 395 M.

3.45-5.0.—Talk by Allen Franklin. Charles

Statner (Banjo), Muriel Goston (Con-

tralto), Ernest Bishop (Concertina), Har-

man Draper (Piano).

5.0-5.0.—CHILDREN'S CORNER.

5.0-6.30.—Scholars' Half Hour: "The Black

Prince," by Miss E. M. Rodda.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Radio Association Talk. S.B. from London.

Prof. J. E. G. DE MONTMORENCY.

S.B. from London. Local News.

Folk Lore Songs and Music.

THE WIRELESS ORCHESTRA:

Conductor:

Capt. W. A. FEATHERSTONE.

ARTHUR ACKERMAN and JENNY

WYNNE (Folk Singers).

JEROME MURPHY (Entertainer).

7.30.—The Orchestra.

Selection of Old Russian Folk Songs

arr. Higgs

7.45.—Arthur Ackerman and Jenny Wynne.

"Do You Happen to Know?" ... Traditional

"Richard of Taunton Dean" ... Somerset

7.50.—Jerome Murphy.

Irish Folk Songs.

Co. Dublin, "The Dark-Haired Girl"

H. Hughes

"The Philanderer" ... arr. A. Fisher

7.55.—Arthur Ackerman and Jenny Wynne.

"The Saucy Sailor Boy" ... London

"Dance to Your Daddy" ... Berkshire

"The Golden Vanity" ... Traditional

8.5.—The Orchestra.

Selection of Old English Songs, Pt. 1

Bishop

8.15.—Jerome Murphy.

Three Fragments.

Co. Antrim, "B for Barney"

arr. H. Hughes (1)

Co. Donegal, "You Couldn't Stop a Lover."

Co. Derry, "Must I Go Home?"

arr. H. Hughes (1)

8.25.—The Orchestra.

Selection of Old Songs, Pt. 2 ... Bishop

8.35.—Arthur Ackerman and Jenny Wynne.

"The Wassail Bough" ... Yorkshire

"The Lavender Cries of London"

arr. Ackerman

8.40.—Jerome Murphy.

"The Foggy Dew" ... arr. H. Hughes (2)

S. Irish, "Monday, Tuesday"

arr. H. Hughes (1)

Ulster, "The Next Market Day"

arr. H. Hughes (1)

W. Irish, "I Know My Love"

arr. H. Hughes (1)

8.50.—Arthur Ackerman and Jenny Wynne.

"Blow Away the Morning Dew."

"The Apple's Weighed" Old English Song

Orchestra.

8.5.—Selection of Italian Folk Songs, Pt. 1

arr. Langley

9.10.—Jerome Murphy.

Co. Dublin, "The Mag-

pie's Nest" ... arr. H. Hughes

Co. Antrim, "A Bally-

more Ballad" ... (1)

9.15.—The Orchestra.

Selection of Italian Folk Songs, Pt. 2

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Topical Talk. Local News.

10.0.—The Orchestra.

"Three Irish Dances" ... Ansell

"Three English Dances" ... Quilter (1)

"Slavonic Dances" ... Deural

10.30.—Close down.

5WA CARDIFF. 351 M.

3.0-4.0.—Falkous and his Orchestra, relayed

from the Capital Cinema.

4.45-5.15.—"SWAB" "FIVE O'CLOCKS":

Talks to Women.

5.15-6.0.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Radio Association Talk. S.B. from London.

Prof. J. E. G. DE MONTMORENCY.

S.B. from London. Local News.

"Twelfth Night."

HERBERT HEYNER (Baritone).

LENA MASON (Solo Violin).

THE STATION ORCHESTRA.

Conductor, WARWICK BRATHWAITE.

7.35.—Overture, "Twelfth Night"

Monckton (11)

Scenes from

"TWELFTH NIGHT"

(Shakespeare).

Performed by

THE AMATEUR PLAYERS COMPANY.

Songs in the Play sung by

Herbert Heyner.

Act I, Scene 5.

Interlude by

The Orchestra.

Act II, Scene 3.

Songs:

"O Mistress Mine" ...

"Come Away, Death" ...

"When That I was and a

Little Tiny Boy" ...

E. Quilter (1)

8.5.—Country Dance ...

Airs ...

Hornpipe ...

Airs ...

Percell (11)

Chacon ...

Herbert Heyner.

"The Twelve Days of Christmas"

Ansell (11)

"New Year's Song" ...

"Good Ale" ...

Peter Warlock

A number against a musical item indicates the number of its publisher. A key list of publishers will be found on page 67.

WIRELESS PROGRAMME—MONDAY (Jan. 5th)

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

For hestra.
 "Fairie Suite" ... Johnson (11)
 Lena Mason.
 Fincho, 18th Century

8.55 "TWELFTH NIGHT MEDLEY"
 Relucted by
 THE STATION STAFF.

9.30.—WEATHER FORECAST and NEWS
 S.B. from London.
 Topical Talk Local News.
 10.0.—Close down.

2ZY MANCHESTER. 375 M.
 3.0-3.30 } Concert by the "2ZY" Quartet
 4.0-4.30 } "The Four Seasons"

4.40-5.00—WOMEN'S HALF HOUR
 5.0-5.30—CHILDREN'S CORNER

6.30-6.55—Mr. J. F. Russell, Talk on Musical
 7.0-7.30—LOCAL NEWS

8.0-8.30—LOCAL NEWS
 S.B. from London.
 Radio Association Talk S.B. from London
 Prof. J. E. G. DE MONTMORENCY
 Local News.

"Sea Magic."

DOROTHY CLARKE (Contralto).
 HAROLD CRAIG (Baritone).
 FRID. FRING (Solo Pianoforte).
 "The Flying Dutchman"

Orchestra.
 "Fingal's Cave" ... Mendelssohn

In Haven ... "The Sea"
 W. ... "The Sea"

1. ... "The Sea"
 2. ... "The Sea"

3. ... "The Sea"
 4. ... "The Sea"

5. ... "The Sea"
 6. ... "The Sea"

7. ... "The Sea"
 8. ... "The Sea"

9. ... "The Sea"
 10. ... "The Sea"

11. ... "The Sea"
 12. ... "The Sea"

13. ... "The Sea"
 14. ... "The Sea"

15. ... "The Sea"
 16. ... "The Sea"

17. ... "The Sea"
 18. ... "The Sea"

19. ... "The Sea"
 20. ... "The Sea"

21. ... "The Sea"
 22. ... "The Sea"

23. ... "The Sea"
 24. ... "The Sea"

10.30 THE 2ZY TEAM
 COMPANY

Present the One Act Comedy,
 "A LOVE PASSAGE"
 (W. W. Jacobs and Philip K. Hubbard).

Cast,
 Helly Alsen ... EDITH LEACH
 Sam Brice ... D. E. OF MONT
 Capt. Alsen ... VICTOR SMYTHE

Jack Hall (2nd Officer) ... TOM WILSON
 Scene: The Saloon of the s.s. *Arctica*,
 moored in the Pool London

Produced by VICTOR SMYTHE.
 11.0.—Close down.

5NO NEWCASTLE. 400 M.
 3.45-5.15.—Robert Mark (Solo 'Cello), Herbert
 5.15-6.0.—CHILDREN'S CORNER

6.0-6.30—LOCAL NEWS
 6.30-6.55—LOCAL NEWS

7.0-7.30—LOCAL NEWS
 7.30-7.55—LOCAL NEWS

8.0-8.30—LOCAL NEWS
 8.30-8.55—LOCAL NEWS

9.0-9.30—LOCAL NEWS
 9.30-9.55—LOCAL NEWS

10.0-10.30—LOCAL NEWS
 10.30-10.55—LOCAL NEWS

11.0-11.30—LOCAL NEWS
 11.30-11.55—LOCAL NEWS

12.0-12.30—LOCAL NEWS
 12.30-12.55—LOCAL NEWS

1.0-1.30—LOCAL NEWS
 1.30-1.55—LOCAL NEWS

2.0-2.30—LOCAL NEWS
 2.30-2.55—LOCAL NEWS

3.0-3.30—LOCAL NEWS
 3.30-3.55—LOCAL NEWS

4.0-4.30—LOCAL NEWS
 4.30-4.55—LOCAL NEWS

5.0-5.30—LOCAL NEWS
 5.30-5.55—LOCAL NEWS

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11.0-11.30—LOCAL NEWS
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12.0-12.30—LOCAL NEWS
 12.30-12.55—LOCAL NEWS

1.0-1.30—LOCAL NEWS
 1.30-1.55—LOCAL NEWS

2.0-2.30—LOCAL NEWS
 2.30-2.55—LOCAL NEWS

3.0-3.30—LOCAL NEWS
 3.30-3.55—LOCAL NEWS

2BD ABERDEEN. 495 M.
 3.30-5.0.—Dance Afternoon

5.30-6.0.—CHILDREN'S CORNER
 6.30-6.55.—Girl Guides' Bulletin

6.40-6.55.—Boy Scouts' Bulletin: Prof. J. Hen
 drick, Vice-President of Council, "A New
 Year Message to the Scouts and Girl
 Guides"

7.0.—WEATHER FORECAST and NEWS
 S.B. from London

Radio Association Talk S.B. from London
 Prof. J. E. G. DE MONTMORENCY
 S.B. from London. Local News

7.35.—Programme S.B. from Glasgow
 8.30.—WEATHER FORECAST and NEWS
 S.B. from London

Prof. GEORGE MACDONALD. S.B. from
 Edinburgh. Local News

10.0.—Close down

5SC GLASGOW. 420 M.
 3.30-4.0.—The Wireless Quartet, James

4.0-4.30.—LOCAL NEWS
 4.30-4.55.—LOCAL NEWS

5.0-5.30.—LOCAL NEWS
 5.30-5.55.—LOCAL NEWS

6.0-6.30.—LOCAL NEWS
 6.30-6.55.—LOCAL NEWS

7.0-7.30.—LOCAL NEWS
 7.30-7.55.—LOCAL NEWS

8.0-8.30.—LOCAL NEWS
 8.30-8.55.—LOCAL NEWS

9.0-9.30.—LOCAL NEWS
 9.30-9.55.—LOCAL NEWS

10.0-10.30.—LOCAL NEWS
 10.30-10.55.—LOCAL NEWS

11.0-11.30.—LOCAL NEWS
 11.30-11.55.—LOCAL NEWS

12.0-12.30.—LOCAL NEWS
 12.30-12.55.—LOCAL NEWS

1.0-1.30.—LOCAL NEWS
 1.30-1.55.—LOCAL NEWS

2.0-2.30.—LOCAL NEWS
 2.30-2.55.—LOCAL NEWS

3.0-3.30.—LOCAL NEWS
 3.30-3.55.—LOCAL NEWS

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8.0-8.30.—LOCAL NEWS
 8.30-8.55.—LOCAL NEWS

9.0-9.30.—LOCAL NEWS
 9.30-9.55.—LOCAL NEWS

10.0-10.30.—LOCAL NEWS
 10.30-10.55.—LOCAL NEWS

CHAPPELL
 and
 WEBER

pianos are in use at the
 various stations of the
 B.B.C.

A number against a musical item indicates the name
 of its publisher. A key list of publishers will be found on
 page 67.

A number against a journal item indicates the page and its publisher. A key list of publishers will be found on

THE CHILDREN'S CORNER. CONDUCTED BY THE AUNTS AND UNCLES.

Adventures Among Crocodiles.

HAVE you ever seen a thrilling talk all about crocodiles by someone who has spent many years in the wilds of Africa. It will tell you all sorts of interesting things about these great monsters.

I have lived for some time in parts of Africa where crocodiles have to be reckoned with daily, and sometimes hourly. Not all the African rivers have crocodiles, and it was almost two years before I even saw one. It was by a river, and the first one I saw nearly got me.

There were a few rocks in mid-stream, about eighty feet away, and suddenly I saw one of them move. I thought it must be a trick of my eyes until I saw that the "rock" was coming towards me and leaving a wake behind it. Then an old nigger behind me started shrieking "Mamba! Mamba!" and I realised that there was danger near and turned to see him on top of the bank holding out his hand to help me up. I sprang up and turned at the top to see the head and shoulders of a great croc, coming out on to the bank after me.

A Difficult Target.

I started back from the edge and fired my pistol, but quick as I was, that great brute—he must have been ten feet long at least—slipped back into the water with a terrific swirl and sank. He came to the surface again half a minute after with just the tip of his snout and his eyes showing. The snout showed as one lump, and about eighteen inches behind the eyes showed as two smaller lumps, like knots on a log, and the shot had to be placed between the eyes to be of any effect. It was not an easy target for a rifle and a very difficult one for a pistol. I missed a second time.

He vanished, very swiftly and without leaving a ripple, came up a long way off, and very

quietly drifted towards us again. The nigger seemed to know his habits and was able to spot him for me, but though I went back and got a rifle, and many a time lay out for him, he was always too wily to show himself to me for long, though natives would stand in crowds on the banks and he would never worry. I was told that this crocodile was the terror of that section of the river.

Cowardly Monsters.

I learned three things that day: firstly, that *Mamba* is the Swahili word for crocodile and I never forgot it; secondly, that a crocodile never comes quickly and silently, and thirdly, that he is cunning enough to be approached with care. Afterwards, I found that he is very cowardly. This is just as well, for otherwise no one could live near his rivers.

In the Belgian Congo I lived near a river that swarmed with crocodiles. They seem to have different habits in different localities but in this place they all used to come out of the water to bask on the banks at nine o'clock in the morning. I used to go up the river in a canoe. Starting about eight, I paddled upstream for two hours without firing, but watching the crocs. come to the surface and climb out on to the banks, sometimes five or six at a time, and all monsters.

They are a light khaki colour, growing darker as they age and the whole body makes a long yellow bar in the strong sun. Just before they come out to bask they wait cautiously below their favourite spot with their heads and backs out and unless you knew exactly what to look for, you would mistake them for pieces of dead reed.

We used to drift down again with the current, keeping the canoe straight with a paddle, and in this way we were able to glide level with the sleeping monsters. I was able to shoot nearly a hundred on this river, but I

was never able to get at one to examine it as their dying leap used always to take them with a flop into the water, where the current would carry them away.

I tried baiting them, with large pieces of meat on a great butcher hook, tying the end of the rope to a stout stake, but though they would lie out for hours and watch the bait, they would never tackle it. I learnt afterwards that my tackle was wrong. The proper way is to use a shark hook in the body of a small animal, preferably a monkey, and next to the hook should be a number of thin strong cords, which get between the crocodile's teeth and prevent him biting through as he might do with a single rope.

Master Croc's Chance.

I lived for two years on the R. R. river in Tanganyika territory. Here crocodiles were shot at a good deal, and they got very wary. They knew all the European boats and the big Government canoe, and remembered that a man with a rifle was always inside them. You could see them sliding off the banks into the water as soon as we got within range. But if one took a small native canoe there was a much better chance of getting up to them, for crocs, do not trouble to get out of the way of natives who can do them no harm. The bigger brutes will boldly attack a small canoe and upset it. Generally, they seize the steersman, who is close to the water, and pull him over the stern.

Natives draw water from the river in coconut shells on the end of fifteen feet poles for safety's sake, but they occasionally get careless and then it is Master Croc, gets his chance. Lying still for hours, just under the surface, he grabs the native by the arm and pulls him under. The victim is pulled under and then taken away, but to be kept as a trophy.

THE SPIDER'S SECRET.

By LANGFORD REED.



The fly settled on the Fairy King's nose while he was sleeping.

HAVE you ever considered the cry of the spider's web? It is never an evening, or a night, or any other kind of insect spinning a web to catch flies. Of course, you might say, Why should they?—they don't eat them. Very true, but they might eat them if they could spin webs. And you never hear of flies having their revenge by spinning webs to catch spiders. No, the spiders seem to be the only ones who can do this.

But it was not always thus. Time was, many, many years ago, when spiders could no more spin webs than can gold-fish or elephants nowadays, and so, although they were just as fond of a nice sirloin of bluebottle as their

descendants are now, they often went hungry—more often than not, in fact.

This sad state of things was brought to an end through a fly settling on the nose of Oberon, King of Fairyland, whom you will probably read about in Shakespeare's *Midsummer Night's Dream*, when you are older.

It was a great piece of impertinence, for the fly tribe had been warned, again and again, to leave the King and Queen alone and to wipe their feet on the ordinary fairies only. But flies have never been respectful of persons, and I am sorry to say there's not one, to-day, who would think any more of settling on King George's nose than on yours or mine!

What made the outrage on King Oberon worse was the fact that the fly settled on his nose while he was sleeping, with the result that his Majesty cut himself. This was the last straw, and, according to him, he called together his magicians and commanded them to prepare a scheme for destroying the fly.

After considering the matter for forty days and forty nights, the magicians devised a wonderful net of fairy silk, invisible to fly-eyes, and so sticky that if a fly flew into it, he would be held fast. And as the spiders were the natural enemies of the flies, it was resolved that the secret of the construction of the net and its use should be disclosed to them. So a hundred of the leading spiders were called in, and, after being given a supply of fairy silk from the royal looms, were instructed by the King's magicians and then sent out as teachers among the rest.

Ever since then the secret has been handed

(Continued at the foot of column 3.)

The entrance to this hole is low the surface of the water and slopes upwards under bank to a chamber above water level. I have heard of a man, pulled under water by a crocodile, coming to his senses in a cave, and making an escape through a crack in the earth, to find himself free on the dry bank.

Crocodiles lay eggs, much like duck eggs in appearance, and these, though a little narrower

are made in the sand and the eggs are hatched out by the sun. In order to try and see the number of crocodiles the Government offers a reward of about a farthing an egg, which, of course, is quite a lot to a native. In about a hundred miles of river eight thousand eggs were brought in in six months. Speaking of eggs, I must tell you of a German who had a farm there before the War. So many crocodiles came in from his farm that the natives got suspicious and found that he was breeding crocodiles for the reward on the eggs and making quite a nice lot of money out of it!

After a year or after year, among the spiders, and no other insects have been able to discover it.

If you get a very powerful magnifying-glass and watch a full-grown spider at work, you might see his lips move, as he repeats the words of the stitch. But, of course, they're quite different from the "one plain, two purl" stitch that you use when you are knitting a jumper.

But it's not only the stitch that is required, but the right kind of silk from the fairy looms, and that's quite impossible to procure, unless one is a spider. However, we can help the spiders to keep the nasty fly-pest down by never destroying their webs.

WIRELESS PROGRAMME—THURSDAY (Jan. 8th.)

The letters "S.B." printed in italics in these programmes signify a transmission broadcast from the station mentioned.

2LO LONDON. 385 M.

1.0-2.0. Time Signal from Greenwich. The Week's Concert of New Gramophone Records.

4.0-5.0.—Time Signal from Greenwich. Orchestral Music relayed from the TROCAIERO RESTAURANT. "A Talk on Fashion," by Philida. "Great Grand mother Gives a Little Dinner" by Kathie Horlock.

5.30-6.15.—CHILDREN'S CORNER. L.G.M. of the Daily Mail. Beatrice Bevan, Pianoforte Solo.

6.40-6.55. Mr. E. H. ELLIS, FRMS. "Photomicrography."

7.0. TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

Talk by the Radio Society of Great Britain.

S.B. to all Stations.

Mr. ALLEN S. WALKER. A.S. to all Stations.

S.B. to all Stations.

S.B. to all Stations.

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S.B. to all Stations.

6BM BOURNEMOUTH. 385 M.

3.0-5.0.—W. or Gardens Programme. Talk to Women by Anne Farned Watson.

5.0-6.0.—CHILDREN'S CORNER.

6.0-7.0.—Schedule Half Hour: "The Yellow Stone Park," by Cland Lyon.

7.0-8.0.—Schedule Half Hour: "Poultry Incubation and Brooding," by Mr. A. Turner, County Poultry Instructor, Dorset.

8.0-9.0.—WEATHER FORECAST and NEWS. S.B. from London.

Radio Society Talk. S.B. from London.

Mr. ALLEN S. WALKER. S.B. from London.

Local News.

"Hawthorn's Wedding Feast."

REYNALD S. MOUNT (Solo Violin).

THE PROME CHORAL SOCIETY.

Trained by A. M. PUGH.

THE WIRELESS ORCHESTRA.

Conductor.

Capt. W. A. FEATHERSTONE.

SYDNEY COLTHAM (Tenor).

Orchestra.

Barlet Music, "Havana."

Choral Society.

Madrigal, "When Love and Beauty."

Sullivan (11).

Sydney Coltham.

"O Vision Fanciful."

Thomas.

"Life and Death."

Coleridge-Taylor.

Orchestra.

The Daisy Chain.

Lehmann (1).

Orchestra.

Part Songs.

"The Highway Piper."

Old Irish Air.

B. Gardner.

Orchestra.

Part Songs.

"The Highway Piper."

Old Irish Air.

B. Gardner.

Orchestra.

Part Songs.

"The Highway Piper."

Old Irish Air.

B. Gardner.

Orchestra.

Baritone Songs

"Star of My Soul" ("The Gypsy").

Sydney Jones.

"The Bachelor Ship."

Orchestra.

"Castle of Dreams" ("The Gypsy").

Orchestra.

"The Chocolate Soldier."

Orchestra.

Selections.

Sydney Jones.

Sydney Jones.

"First Rose of Summer" ("The Gypsy").

Orchestra.

"Under the Deodar" ("A Country Girl").

Orchestra.

Selection "Horn & Brass."

Orchestra.

9.30-11.0. Programme S.B. from London.

Orchestra.

Selection "Horn & Brass."

Orchestra.

9.30-11.0. Programme S.B. from London.

Orchestra.

Selection "Horn & Brass."

Orchestra.

9.30-11.0. Programme S.B. from London.

Orchestra.

Selection "Horn & Brass."

Orchestra.

9.30-11.0. Programme S.B. from London.

Orchestra.

Selection "Horn & Brass."

Orchestra.

9.30-11.0. Programme S.B. from London.

Orchestra.

Selection "Horn & Brass."

Orchestra.

9.30-11.0. Programme S.B. from London.

Orchestra.

Selection "Horn & Brass."

Orchestra.

9.30-11.0. Programme S.B. from London.

Orchestra.

Selection "Horn & Brass."

Orchestra.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Pianoforte Quartet.

5.0-6.0.—WOMEN'S CORNER: Mr. W. H. Jones, M.A., L.D.S., Dentist, 1, No. 1, "The Care of Children's Teeth."

6.30-8.30.—CHILDREN'S CORNER.

8.30-9.30.—Time Corner: J. Ernest Jones, "Peeps into the Past."

9.30-11.0.—Programme S.B. from London.

RWA WATFORD. 351 M.

3.0-4.30.—Arthur Wiles (Tenor). The Station Orchestra. Conductor: WATFORD.

4.45-5.15.—"SWAN" FIVE O'CLOCK.

5.15-6.0.—CHILDREN'S CORNER.

7.0-11.0.—Programme S.B. from London.

Orchestra.

2ZY MANCHESTER. 375 M.

1.30-2.30.—W. or Gardens Programme. Talk to Women by Anne Farned Watson.

2.30-3.0.—WOMEN'S HALF HOUR.

3.0-4.0.—CHILDREN'S CORNER.

4.0-5.0.—Boy Scouts' Local News Bulletin.

5.0-6.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Radio Society Talk. S.B. from London.

Mr. ALLEN S. WALKER. S.B. from London.

Local News.

Musical Comedy Night.

HARRY HO WHEEL (Baritone).

THE "ZY" ORCHESTRA.

Conductor: T. H. MORRISON.

Orchestra.

"Heart of Oak."

"Down Among the Dead Men" (1700).

"Wee Wee German Laidie" (Scottish Folk).

"Scots Wha Hae" (Songs).

"The Hundred Pipers" (Irish Folk Song).

"The Minstrel Boy" (Irish Folk Song).

"Men of Harlech" (Welsh Folk Song).

"The Marseillaise" (French).

"No Eyes Have Seen the Glory" (American).

"We Don't Want to Fight, But by Jingo If We Do" (MacDermot).

"Soldiers of the Queen" (Stuart).

"Absent Minded Beggar" (Sullivan).

"Keep the Home Fires Burning" (Novello).

"The Three Ravens" (Old English).

"When Dull Care" (Beecridge).

"The Two Grenadiers" (Historic Schumann).

"Simian the Cellar" (Hutton).

"To Anthea" (Hutton).

"Ethiopia Saluting the Colours" (Wood).

Orchestra.

9.30-11.0. Programme S.B. from London.

(Continued in column 3, page 66)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 67.

WIRELESS PROGRAMME—FRIDAY (Jan. 9th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

- 4.30-5.0. WOMEN'S HALF HOUR
5.0-5.0. CHILDREN'S CORNER
6.40-6.55. Ministry of Agriculture Bulletin
S.B. from London
7.0. WEATHER FORECAST and NEWS
S.B. from London
PERCY SCHOLLS. *S.B. from London*
Local News
7.30. SYMPHONY CONCERT *S.B. from Liverpool*
8.30. WEATHER FORECAST and NEWS
S.B. from London
Mr JOHN MAYNARD KEYNES *S.B. from London* Local News
10.4. Close down
10.46. Close down

SNO NEWCASTLE. 400 M

- 3.45-5.15. Bell and Taylor (Concert Duet)
Betty Hamble (Soprano), Eva Taylor
(Solo Contralto), Agnes
Character from Scott Wanderer
5.30-6.0. CHILDREN'S CORNER
6.40-6.55. Ministry of Agriculture Bulletin
S.B. from London
7.0. WEATHER FORECAST and NEWS
S.B. from London
PERCY SCHOLLS. *S.B. from London*
Local News

Variety

LEONARD GOWINGS (Tenor)
PEGINALD WHITEHEAD (Bass)
FRANK CHARLTON
THE STATION ORCHESTRA
Conductor EDWARD CLARK

- 7.30. Orchestra
"La Comte Ory" Rossini
7.45. Frank Charlton
Selections from his Repertoire
7.55. CHARLES MARRIN (Solo Trombone)
Star of Eve ("Tales of the West")
Leonard Gowings
8.5. At Dawning Chapman
"So Fair a Flower" Hermann Loh
"Mare, My Girl" Ash
8.15. Orchestra
Gavotte ("Mignon") A. Thomas
"Baccarat March" Snygg
8.25. R. and W.
"Three Songs of the Sea" Roger Quilter
"The Sea"
8.35. Frank Charlton
Selections from his Repertoire
8.45. Charles Marrin
"She Alone Character My Sadness"
8.50. Leonard Gowings
"The English Rose" German
"Down Vauxhall Way" Herbert W. Lee
"The Road that Leads to You"
Henry Geth
9.0. Orchestra
Suite, "Les Deux Pigeons" Messager
9.10. Reginald Whitehead
"Drink to Me Only With Thine Eyes"
"Island Mine" Roger Quilter
"Nelson's Gun"
"The Devonshire Wedding"
Lyall Phillips
9.30. Frank Charlton
Selections from his Repertoire
9.30. WEATHER FORECAST and NEWS
S.B. from London
Mr JOHN MAYNARD KEYNES. *S.B. from London* Local News
10.0. THE STATION ORCHESTRA relayed from
the Grand Assembly Rooms, Barras
10.30. Close down

2BD ABERDEEN. 495 M.

- 3.45-4.15. School Transmission. John McFar
M.A. M. Cam. Border in Geography
Aberdeen University, on "The Origin and
Growth of Towns." The Wireless Or-
chestra Symphony No. 5 in G Minor
(First Movement) (Beethoven). Talk
4.15-5.0. The Wireless Orchestra. Louise
Craig (Soprano). From the Top
"G. CHAMBERLAIN'S CORNER Mr J. G.
Barnett, L.R.A.M., "Learning to
Listen." Selection from the Opuscula
"Hicks," by the Nigg Parish
Choir Junior Choir
6.4-8.15. Pate's Organists Football Corner
6.30-6.40. Advisory Corner under
of the North of Scotland Agricultural
College. Conducted by Don G.
8.40-8.55. Ministry of Agriculture Bulletin
S.B. from London
7.0. WEATHER FORECAST and NEWS
S.B. from London
PERCY SCHOLLS. *S.B. from London*
Local News
7.30. Programmes *S.B. from Glasgow*

Scottish Programme.

- MINNIE MARRIS (Contralto)
GEORGE MESTON (Soprano)
JAMES BUTLERLAND (Soprano)
THE WIRELESS ORCHESTRA
8.25. Maude Meier
"My Beanie"
There Grows a Bonny Brar Bush
A VISIT TO THE DENTIST
An Interlude written by Arthur Black
William Reid. Former GEORGE MESTON
Mr. Reid (old cavity) (Dentist)
A. M. SHINNIE
Scene: A Dentist Surgery
Arranged for Broadcast by
A. M. SHINNIE
James Sutherland
9.40. In any Case Traditional
"A Wood Bird Came to Our House Door"
Traditional (2)

KEY LIST OF MUSIC PUBLISHERS.

1. Boosey and Co.
2. Curwen, J. & Sons, Ltd.
3. Herman Laroche & Co. Ltd.
4. E. & C. Co. Ltd.
5. Fench and Co.
6. Feldman, B. and Co.
7. Francis, Day and Co.
8. G. & H.
9. Lawrence Wright Music Co.
10. Cecil Lomax and Co.
11. Novello and Co. Ltd.
12. Philips and Pops
13. Reynolds
14. S. & W. and Co. Ltd.
15. Wm. & Joseph, Ltd.
16. Cavendish Music Co.
17. The Anglo-French Music Company, Ltd.
18. Boal, Bretford and Co., Ltd.
19. D. & Co.
20. W. Panton and Co., Ltd.
21. Warren and Phil.
22. Redder and Warr
23. J. & Co.
24. J. & Co. Ltd.
25. Bayley and Ferguson
26. Laroche and Co., Ltd.
27. Duff, Stewart and Co., Ltd.
28. Wilford Ltd.
29. Downart and Co.
30. John Blackburn, Ltd.
31. Keith Prowse and Co., Ltd.
32. Warton David, Ltd.
33. A. J. & Co. Ltd.
34. Paterson, Sons and Co. Ltd.
35. Reid Bros. Ltd.
36. James S. Kerr

- 8.50. Orchestra
Overture, "Guy Ramage" Feb
9.0. "The Auld House"
"O the Thistle o' Scotland"
George Meston
9.10. Stories in the Dorn
James Sutherland
9.20. When the Kye Comes
"Fair Helen of Kirk"
Fair Helen of Kirk Traditional (2)
9.30. WEATHER FORECAST and NEWS
S.B. from London
Mr JOHN MAYNARD KEYNES. *S.B. from London* Local News
10.0. "When I Think on the Happy Day"
"Robin Adair"
10.10. The Devil's Awa Wi the Exoner
"Auld Water"
10.20. More Stories in the Dorn
10.30. Close down

SSC GLASGOW. 420 M

- 4.30-4.40. Broadcast to Schools
4.40-5.0. The Wireless Quartet: John
M. & Co. (Soprano, Contralto, Tenor)
CHILDREN'S CORNER
6.40-6.55. Ministry of Agriculture Bulletin
S.B. from London
7.0. WEATHER FORECAST and NEWS
S.B. from London
PERCY SCHOLLS. *S.B. from London*
Local News
7.30. "Cello Song"
7.40. THE STATION ORCHESTRA
Conducted by
HELEN A. PARKUTHERS
WALTER WIDDOP (Tenor)
CONSTANCE WILLIS (Contralto)
IVOR JAMES (Solo Cello)
S.B. to Dundee and Aberdeen
Duban Concerto
Fantasia in C Major
Variations on "Rhythm & Art"
8.1. WALTER WIDDOP (Tenor)
"Recall the Amore" ("La Tosca")
"Celeste Aida" ("Aida")
8.30. IVOR JAMES (Solo Cello)
"Fugue"
8.45. Orchestra
"Suite Bergamasque"
Prelude, Menuet, Clair de Lune, Pass-
pied
9.0. CONSTANCE WILLIS (Contralto)
"Sea Pictures"
"Slumber Song"; "In Haven"; "Sab-
bath Morn at Sea"
With Orchestra Accompaniment
9.15. "Prize Song" ("The Master-
singers")
"Forsaking Songs"
9.30. WEATHER FORECAST and NEWS
S.B. from London
Mr JOHN MAYNARD KEYNES. *S.B. from London* Local News
10.0. Ivor James
Gavotte
Aria
10.10. Constance Willis
"Sea Pictures"
"Where Corns Lie"; "The Swimmer"
(With Orchestral Accompaniment)
10.20. Overture, "Coriolanus"
10.30. Close down

A number against a musical score indicates the name of its publisher. A key list of publishers will be found on this page.

WIRELESS PROGRAMME—SATURDAY (Jan 10th.)

The letters "S.B." printed in italics in these programmes signify a Special Broadcast from the Station mentioned.

2LO LONDON. 365 M.

4.0-5.30.—Three Signals from Greenwich. Concert: The "2LO" Octet and Herbert Short (Tenor). Ivy Meller (Soprano). Mr. Pollard Crowther on "Japan." A Garden Chat, by B. Eardley Wilson Arnold Nicolson (Entertainer).

5.30-6.15.—CHILDREN'S CORNER—A Story by Pollard Crowther. Music by the Octet.

6.40-6.55.—Prof. A. J. IRELAND, "The Struggle between Matilda and Stephen."

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GEN. RAIL NEWS BULLETIN. S.B. to all Stations.

Dr. STORR BEST, Moscow, 1924 "S.B. from Sheffield"

Local News.

Military Band Night.

CECILIA FARRAR (Soprano)
ROBERT NAYLOR (Tenor)
MABEL FITZGERALD (Entertainer)
ALBA RIZZI (Speciality Pianist).
JACK DUNCANSON (Entertainer).
THE "2LO" MILITARY BAND.
Conducted by DAN GODFREY, Junr.

The Band

Overture, "The Band"

She Wandered Down the Mountain

Mo Pionella "The Sax" (Rose) Gower

How We Played Junior Concert

The Band

Selection, "Faint"

Far You Alone "The Sax" (Rose) Gower

Passing By "The Sax" (Rose) Gower

Biddy Maloney's "The Sax" (Rose) Gower

Henrietta "The Sax" (Rose) Gower

In a Selection of Syncopated Memories

A Common Little Girl "The Sax" (Rose) Gower

"The Voyagers" "The Sax" (Rose) Gower

Suite, "Scènes Alsaciennes" "The Sax" (Rose) Gower

9.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 2ND GEN. RAIL NEWS BULLETIN. S.B. to all Stations.

Mr. BRUCE BLUNT, "Sport and Sportsman" "S.B. to all Stations"

Local News.

9.0.—The Band.

Harmonium Rhapsody No. 2

Seven O'Clock in the Morning "German"

In another Humorous Monologue.

Savoy Dance "The Sax" (Rose) Gower

10.30.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, and SELMA FOUR, relayed from the Savoy Hotel, London. S.B. to all Stations.

12.0.—Close down.

5IT BIRMINGHAM. 475 M.

1.30-4.30.—Children's Concert

4.30-5.30.—WOMEN'S CORNER: Nora M. Barker, J. J. "The Disposal of Home Industries." Anne Saunders, Contralto.

5.30-6.30.—CHILDREN'S CORNER: Anne Philpotts & Snooky Story.

6.30-6.45.—The Corner. W. Archer Clark, FR.P.S., "Our Norman Cathedrals and Their Builders."

7.0.—WEATHER FORECAST and NEWS S.B. from London.

Dr. STORR BEST "S.B. from Sheffield"

Local News.

7.30.—A Popular Evening.

THE JACK OF CARDS "CONCERT PARTY"

Directed by J. HORACE POTTER

CONSTANCE JAMES Solo Violin.

We introduce ourselves "Potter and Jukes"

"I Think We Can Do What That"

The Ace of Hearts Song

The Water Mill "Duck"

Didn't It Rain "Duck"

The Joker introduces some "What Not"

A Tale of "Tunps and Two Lops"

The Ace of Clubs "Interlude"

The Adventure of a Little Stream

The Ace of Spades "Interlude"

The Ace of Clubs "Interlude"

The Ace of Clubs "Interlude"

The Ace of Clubs "Interlude"

The Ace of Clubs "Interlude"

The Ace of Clubs "Interlude"

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The Ace of Clubs "Interlude"

The Ace of Clubs "Interlude"

The Ace of Clubs "Interlude"

Local News.

Musical Comedy Night. WITH HUMOROUS INTERLUDES. THE WIRELESS ORCHESTRA

WILLIAM ANDERSON (Bass).

DEAN S. N. J. and MAR ORKID

BOOTH (Dancer).

WILLIAM ROUSE (Entertainer).

7.30.—Orchestra

Selection, "A Renegade Girl"

7.45.—Dennis Noble (Baritone).

"Star of My Soul" ("The Gipsy")

Letter Song ("Veronique") A. M. Sayer

7.55.—Dennis Noble and Marjorie Booth

Do "From Here and There"

Willie Rouse

8.0.—Orchestra

Three Dances from "Hullo, America"

8.10.—Marjorie Booth

Come to the Ball ("The Quaker Girl")

8.15.—Dennis Noble and Marjorie Booth

Do "A Parade for Two"

8.20.—Willie Rouse

8.25.—Orchestra

Selection, "After the Girl"

8.45.—Marjorie Booth

A Quaker Girl ("The Quaker Girl")

8.50.—Dennis Noble and Marjorie Booth

Do "Our Farm" ("Our Most Valuable")

8.55.—Willie Rouse

9.0.—Orchestra

March, "Wooden Soldiers"

9.10.—Selection, "The Mounties"

9.20.—WEATHER FORECAST and NEWS S.B. from London.

Mr. BRUCE BLUNT. S.B. from London.

10.0.—THE SAVOY BANDS, S.B. from London.

12.0.—Close down.

5WA CARDIFF. 351 M.

1.0-4.0.—Falkman and his Orchestra, relayed from the Capital Cinema.

1.45-5.15.—"5WA'S" "FIVE O'CLOCK"

5.15-6.0.—CHILDREN'S CORNER

7.0.—WEATHER FORECAST and NEWS S.B. from London.

Dr. STORR BEST "S.B. from Sheffield"

Local News.

7.30.—Interlude.

THE STATION ORCHESTRA

WILLIAM ANDERSON (Bass).

8.15.—"The Pied Piper of Hamelin."

A Radio Pageant in Three Episodes.

Relayed to—XXV

WILLIAM ANDERSON (Bass).

THE 5WA RADIO PLAYERS

Supported by the 4th Cardiff (St. Andrews)

Troop of Boy Scouts and Cardiff Girl

Gumers. The Valse Hot Quartet and

Augmented Chorus of Super Rodents.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 17.

WIRELESS PROGRAMME—SATURDAY (Jan. 10th.)

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

3.30 WEATHER FORECAST and NEWS.
S.B. from London

Mr. BRUCE BLUNT S.B. from London
Local News

10.0.—THE SAVOY BANDS. S.B. from London

12.0.—Close down.

2ZY MANCHESTER. 375 M.

3.30-4.30. Music relayed from the Piccadilly Picture Theatre

4.30-5.0.—WOMEN'S HALF HOUR: Rebecca Hartley (Contractor)

5.0-5.15.—FIVE CORNERS

5.15-5.30. WEATHER FORECAST and NEWS.
S.B. from London

Mr. F. STACEY LINTOTT, "Sport"
Local News

Light and Bright.

THE "2ZY" ORCHESTRA

CISSIE WOODWARD (Solo Pianoforte),
IVOR JAMES (Solo Violoncello)

5.30. Orchestra
Overture "The Black Domino" ... Auber
"Grasshoppers' Dance" ... Bucalossi
"Air" ... Moszkowski
"Herbstblume" ... Popper
"Guitarro" ... Moszkowski

Orchestra
Suite, "Americana" ... Thorban
Pianoforte Solo
"Toccata in C Major" ... Dohnanyi
"Frühlingstrauch" ... Hindley
"Spring Song" ... Mendelssohn

Serenade, "I Students" ... Bucalossi
Selection, "A Princess of Kensington" ... German

Violoncello Solo
"Minuet" ... Handel (17)
"Gavotte" ... Michel
"La Fête" ... Marais

Orchestra
Selection, "Il Trovatore" ... Verdi
"The King's Hunting Song" ... John Bull 17

Prelude from "Holberg Suite" ... Grieg
Etude, No. 11, Op. 25 ... Chopin
Dance No. 1 ... Cyril Scott 14
Flying Moments ... Leo Lerner (17)

On the Stage
"Quanto al Bella" ... Fa ...
"Minuet" ... I ...
"Clucero" ... F ...

6.30 WEATHER FORECAST and NEWS
S.B. from London

Mr. BRUCE BLUNT S.B. from London
Local News

10.0.—THE SAVOY BANDS. S.B. from London

12.0.—Close down.

5NO NEWCASTLE. 400 M.

3.40-5.15.—The Station Sextet. Norah Allbon
(Soprano), Mrs. Knyvet, "Idylls of
the King" (No. 2)

5.15-6.0.—CHILDREN'S CORNER

6.0-6.30.—Scholars' Half Hour

6.30-6.50.—Farmers' Corner. Mr. R. W.
Wholton, "Measures for Potatoes,"
Poultry Notes

7.0.—WEATHER FORECAST and NEWS.
S.B. from London

Dr. STORR BEST S.B. from Sheffield
Local News

Saturday Night Concert.

THE STATION MILITARY BAND:
Conductor EDWARD CLARK

THE THREE TYLES

Synopsis of Songs by
RECHLEY DUN (Baritone)

7.30. Band
Overture, "The Wreckers" ... Ethel Smyth

7.50. The Three Tykes
They Introduce Tunes from
"The Runy Buns"
"If You Could Only See My Little Old Home"
"Mary"

8.15. Keithley Dunn
"Sabara" ... Nichols (9)
Suite "A Year in Paris"
"Little, Odessa and Shay" (9)
"Dream Dadd"
Louis Litcher and G. Kiefer (9)

8.20. Band
"La Boutique Fantasque" ...
Toussaint M. ... "Sudko"
Rusky Korobov

8.30. The Three Tykes
"Foggy Day" ...
"There may be an Argument about Singing."
"Horsey" (with Interjection) ... (8)
"Down Vauxhall Way" ... (8)
Impression of the late G. H. Chapman.
"The Tipster As We Know Him"
"Baboon Baby Dance"

8.50. Keithley Dunn
"I Wonder What's Become of Sally"
"Riviera Rose" ... Nichols (9)
"Golden West" ... Nichols (9)

9.0. The Three Tykes
"Doodle Doodie Doo" ... Leo Feist
"Warfare, Ancient and Modern."
"Un Pou d'Amour"
"The Russian Rag"
"Merry"
The Little Red School House ... Lloyd

9.15. Band
Overture, "1812" ... Tchaikovsky
9.30-12.0.—Programme S.B. from London.

2BD ABERDEEN. 495 M.

3.30-5.0. Concert: The Wireless Orchestra
"The Duke" ... M. ...
Feminine Topics

5.30-6.0.—CHILDREN'S CORNER

6.40-6.55. This Week's Interesting Anniversary
"The ..."
"The ..."
Sparks Kirkland.

7.0. WEATHER FORECAST and NEWS.
S.B. from London

Dr. STORR BEST S.B. from Sheffield
Local News

7.30. THE WIRELESS ORCHESTRA
Overture, "Romeo and Juliet" ... Bellini
Selection, "Alas" ... Verdi

8.0. Grand Opera in Miniature.
"RIGOLETTO"
(Verdi)

8.15. CONSTANCE WILLIS
(Contractor)
The Duke ... WALTER WILKOP (Tenor)
Prelude ... HENRY MONRO (Baritone)
THE "2BD" OPERATIC CHOIR
Conductor, ARTHUR COLLINS WOOD

9.0. Orchestra
Selection, "Phaeton and Bacchus" ... Gounod
Suite, "L'Armée" ... Berlioz

9.30.—WEATHER FORECAST and NEWS.
S.B. from London

Mr. BRUCE BLUNT S.B. from London
Local News

10.0 THE SAVOY BANDS. S.B. from London

12.0.—Close down.

5SC GLASGOW. 420 M

3.30-4.30 The Wireless Quartet D. M. Doug
(Baritone). Al ...
1.0-6.0 ...

6.0-6.5. Weather For ...
7.0.—WEATHER FORECAST and NEWS
S.B. from London

Dr. STORR BEST S.B. from Glasgow
Glasgow Radio Society Talk ...

Comedy and Dance Night

THE STATION ORCHESTRA
Conducted by ISAAC LOSOWSKY
Chorus and Vocal Numbers by DANIEL
SHAMOLA

7.15. "ROLED OUT IN ONE"
A ...
"JSC'S" REPERTORY COMPANY
Produced by GLOUCESTER
Incidental Music by
the WIRELESS QUARTET.

7.35. Orchestra
Dances Music
7.50.—Request Items received during Trans-

9.30.—WEATHER FORECAST and NEWS
S.B. from London
Mr. BRUCE BLUNT S.B. from London
Local News

10.0.—THE SAVOY BANDS. S.B. from London

12.0.—Close down.

Thursday's Programme

(Continued from page 65)

5SC GLASGOW.

3.30-4.30 The Wireless Quartet. Walter C.
(Soprano), ...
5.15-6.0.—CHILDREN'S CORNER

6.0-6.5. Weather Forecast for Farmers.
7.0-7.5.—Boy Scouts', Girl Guides' and Girls'

7.5-8.0.—Mr. Charles Davidson. S.B. from
Aberdeen

7.0.—WEATHER FORECAST and NEWS
S.B. from London

Radio Talk Society. S.B. from London
Mr. ALLEN S. WALKER. S.B. from
Local News

7.30. FIVE CORNERS (Contractor)

"The ..."
"The ..."
Melody ...
"From a Log Cabin"
"Brer Rabbit" ... MacDowell (4)
Polonaise, Op. 40, No. 12
"To a Water Lily"
"From Uncle Remus"

Concert Study
Request Items

THE STATION ORCHESTRA
Conducted by ISAAC LOSOWSKY

8.0. "Grasshoppers' Dance" ...
Bartok, "The Tunes of H ..." ...

8.20. FLORENCE M. DAVIES (Elocutionist)
Recital, "At the Opera" ... Lord Lytton
Cockney Character Study, "Mrs. Brown at
the Play" ... A. Skelton

8.40. Suite, "Beethoven's Absences" ...
Dionisio Matos; An Cabaret, Sous le
Tilleuls, Dananche Scar.

9.0. Florence M. Davies
Recital, "The Trial of Queen Katharine"
(Henry VIII., Act II, Scene 1)

Humorous Prose Recital, "Aunt Hetty on
Matamoras"

9.15. Orchestra
Selection, "The Bing Boys on Broadway"
Ayer, B.

9.30.—Programme S.B. from London

A number against a music at story and enter the name
of its publisher. A key list of publishers will be found on
page 64

1925.

HOW TO INCREASE YOUR INCOME AND SECURE A BETTER POSITION IN THE NEXT TWELVE MONTHS.

THIS is the first month of a new year, 1925, with all its possibilities, all its hopes.

What are you going to do in the coming twelve months?

Are you going to do better than you did in 1924?

Is the end of this year going to see you holding a better position and drawing a bigger salary than is yours at the present moment?

Or in December, 1925, going to see you in the same old rut, making at most a few shillings a week, with the same difficulties worrying you, with the same feeling that during the year you have missed opportunities you might have taken?

To every reader who wishes to do better in 1925 a book will be sent on application, free of charge.

This book is entitled "The Efficient Mind" and shows how thousands of men and women have increased their Efficiency and Earning Power by a simple, easily followed course of Mind Training.

Here are a few examples taken at random from the reports received by the Pelman Institute—

A Manager reports that he has doubled his income.

An Engineer states that he has secured a better position.

Cashier states "I have had two substantial additions to my salary."

Salesman reports: "My salary is double what it was."

Dental Surgeon writes: "My income has doubled itself."

A Clerk writes that he has been promoted.

A Sherwood Typist reports an increase of 50 per cent. in salary.

Shopkeeper reports that he has doubled his business.

Doctor says that he has steadily increased his practice.

Saleswoman writes that she has secured two rises in 12 months.

A Printer says he has developed "confidence, a keener mental grasp, and a strengthened memory."

An Accountant states: "I have been promoted twice in twelve months."

Lieut.-Colonel reports: "Promotion has certainly been accelerated."

A Manageress says that owing to Pelmanism she has become more self-reliant and efficient, and her salary has been doubled. Its teaching," she writes, "is just what I needed."

Thousands of similar cases could be quoted. Information now available shows that it is possible by training your mind on the Pelman course laid down in the Pelman Course to DOUBLE AND TRIPLE YOUR EARNING POWER and to develop those qualities of Concentration, Organising Power, Initiative, Will Power, Resourcefulness and Driving Force which make men and women successful.

The Efficient Mind "fully explains this wonderful system. It will show you how to "do better" in 1925. And if you follow the advice it gives you will look back in six months' time on this date as a Red Letter Day in your life. Fill up the "Coupon" printed on this page and post it to-day to the Pelman Institute, 55, Pelman House, Bloomsbury Street, London, W.C.1, and this book will be sent you by return, gratis and post free.



"WELL, DEAR YOU WERE, ABOUT THE LIGHT THAT COMES OF PELMANISM WAS THE FINEST THING I EVER TOOK. I WAS MADE MANA IN TO DO IT."

Why He Was Made Manager

HE was young and ambitious. He took his work seriously. On the advice of his wife, he took up Pelmanism, spent an interesting half an hour every evening with the "little grey book," and enjoyed working out the exercises. His efficiency, enthusiasm, and mental alertness attracted attention. He became confidential secretary to the Managing Director. He made several valuable suggestions which were adopted in the business. As a consequence, he was promoted over the heads of several of his seniors to the position of Manager. In the evening he returned home, treading on air, to tell his wife what this wonderful Course of mind-training had done for him.

Hundreds of such cases could be quoted from the reports received by the Pelman Institute. Some will be found in the book you can obtain free of charge to-day.

Practice Pelmanism for half an hour every evening—or on three nights a week—and you will develop just those qualities which will mark you out for speedy promotion.

You will develop Self-Confidence, Initiative, Concentration, Judgment, Originality, Organising Power, a Strong Will, Observation, Resourcefulness, Directive Ability, Personality, and a Reliable Memory; you will banish those failings which handicap so many; you will double your efficiency, and consequently your EARNING POWER.

There is nothing difficult about Pelmanism. Indeed, it is a most fascinating mental recreation—just the thing for the evenings when more arduous studies are apt to be distasteful. The fee is small, can be paid, if desired, in instalments, and will be repaid to you over and over again in your increased earning power.

Thousands of men and women in every walk of life testify to the Power that Pelmanism gives. Their letters make wonderful reading. They show how Pelmanism has increased their Efficiency in every way—how it has enabled them to gain Promotion—how it has developed their Personalities—how it has enabled them to hold their own (and more than hold their own)

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Name

Address

If coupon is sent in an OPEN envelope it only needs 1d. stamp. All correspondence is confidential.

Soe home at last in a pretty twitter that an
unkle-shal tell my wife to look within my desks
to find a handful of golden pinnys and see math
recondite, ink-
A. M. F. F. S. M. Y.

A Master of Meal-Time Music.

De Groot and His Popular Orchestra: A Special Interview.

LIKE many listeners, I had often wondered what sort of man he is who, on alternate Sunday evenings, broadcasts from the grill-room of the Piccadilly Hotel, London, beautiful music which, by general consent, is also beautifully played.

De Groot, with whom I talked a few days ago, is probably not so very different from most listeners' preconceived notions of him. Hearing him play through the medium of the microphone, one gets the impression that he is a thin, humming over with energy, and absorbed in his art. And he is. Slim, not too tall, forty-five perhaps, and what is commonly called immaculately dressed when off duty as well as when on duty, he has about him a "finish" that is peculiarly attractive in itself.

"I was born in Rotterdam," he told me, as we sat over a cheery fire in his West-end flat, "my parents being musicians—father, a double-bass player of considerable reputation, mother, a pianist. I taught myself the rudiments of violin playing, and made my first appearance on a platform at a concert at which Queen Wilhelmina and the great Joachim were present. The master was so interested that he sent me, with a letter of commendation, to the head professor at the Amsterdam Conservatoire of Music, where I received tuition for five years. At seventeen I was soloist and leader of the orchestra at the Amsterdam Opera House. Subsequently I travelled, as a violinist, in practically every European country, until twenty-five years ago I came to England, where, later, I was naturalized. And that, I think, is about all there is to say.

But the matter of De Groot's career is not to be dismissed quite so lightly. I had to remind him, for example, that he it was who undoubtedly raised restaurant music in this country to a standard comparable to, if not higher than, that anywhere on the Continent.

Neglected Dinner.

When he went to the Piccadilly Hotel seventeen years ago, there was no restaurant music worth listening to in London. Almost at once he attracted attention, and people flocked to the tables within sound of his little orchestra.

Since then, of course, innumerable restaurant orchestras have come into being, many of them of fine accomplishment. But it is not exaggerating to say that in the whole period since he has been better known or more keenly appreciated by fashionable diners—out than the amateur gifted band of which De Groot is the leader, or, one might more properly say, the real star.

It would be true to assert that restaurant music is of two kinds. There is the kind that merely attracts

however engrossing the meal or the

company, and there is the kind that one does not feel obliged to notice at all.

De Groot's music is of the former kind; it is essentially compelling, and any night you like you may see scores of diners obviously magnetized by the playing of this restaurant virtuoso, who, in spite of his tremendous enthusiasm and energy, affects none of the contortions and acrobatic extravagances to which too many lesser artists are addicted.

A Silly Rumour.

"By the way," De Groot said as we discussed this subject, "I would like you to be sure and contradict the foolish rumour that I 'make love with my violin,' as I have been credited with doing! A silly story recently got about in the newspapers that I delight in playing 'at' any fair member of my audiences who happens to attract me. That, of course, is nonsense. It may or may not be necessary for me to mention that I am married and that I have three children, but, apart from that, I have no attention to spare for individuals in my audiences when I am playing.

It would be almost true, I think, to say that while playing I forget the world; to me it seems that I am taking flight into realms far beyond mundane barriers, an experience that never loses its thrills, however often it is repeated. And yet, to judge from what was being said about me, I began to fear every time I opened my street door that I should find a crowd of suspicious husbands and fiancés waiting to lynch me!

"Of course, there have been occasions when members of my audience have imagined that my attention had wandered to them. Not long ago I had a letter from a woman who announced that she would be sitting at dinner on a certain night 'in the same old place,' and would I play 'the same old piece' that I used to play specially for her some years ago, before she went abroad! Really, I hadn't the faintest notion of who she was or what she was like; I had never played to any one person in particular, nor did I depart from this rule on the night in question.

"Another queer request in this category came from a man who begged me 'not to look right through him,' to use his own words, the

next time we played the favourite 'Swan Song' Debussy selection, as it spoilt his enjoyment of the piece! More amusing still, I thought, was the remark of a man whom I overheard talk of about motoring on greasy roads. 'Wish I could manage my car like that fellow manages his bow,' he said to his companion. 'Look! it's wonderful—he never skids.'

"Then there was another man, a retired Army officer, I fancy, who came up to me in an interval in the grill-room, and said: 'I should be most awfully glad if you would play something presently from Mrs. Batterfly.'

Two Hundred Letters a Day.

Then, of course, I get a good many amusing and some amazing, letters. Before broadcasting came in I got an average of ten a day; now I sometimes get two hundred. All of them are read and, where possible, replied to, although I am afraid that quite a lot of people think that I have plenty of time for correspondence, and therefore set themselves out to write a great length.

"One quaint letter I received was from a man living in the Yukon. He had seen my name on a piece of newspaper in which some goods purchased from a store had been wrapped and it struck him that I might be usefully employed in teaching him the violin by post. The question of payment, he suggested, might be left until he 'struck it rich,' which he expected to do in the near future!

Discovered by Accident.

Before I left, De Groot begged me to listen while he read extracts from some of the letters written by appreciative listeners all over the country.

It was obvious to me that they gave him very real pleasure; many of the writers I noticed, referred gratefully to the beautiful rendering of the well-known hymns with which De Groot usually concludes his Sunday evening concerts, and for the orchestration of which he himself is responsible.

Here is an interesting story about the famous musician. De Groot was recently on the Continent. When sitting in a café one night, he heard the orchestra playing a very beautiful melody.

On visiting another town he again heard

this wonderful composition, and on inquiring the name of it he found that it was written by an Italian composer, was called "Pasoposa," and was published by an unknown publisher in the Trent.

On his return to town he spoke to Mr. W. Allen, the chairman of Ascherberg's, the music publishers who immediately acquired the work for all English-speaking countries. De Groot proposes to broadcast the number on Sunday next, January 4th.

REGINALD POIND



DE GROOT WITH HIS ORCHESTRA.

Here you see a master of meal-time music and his talented colleagues. Listening to them while dining is a certain cure for indigestion as you will realize if you try the experiment! De Groot himself is the third figure from the left.

A.J.S.

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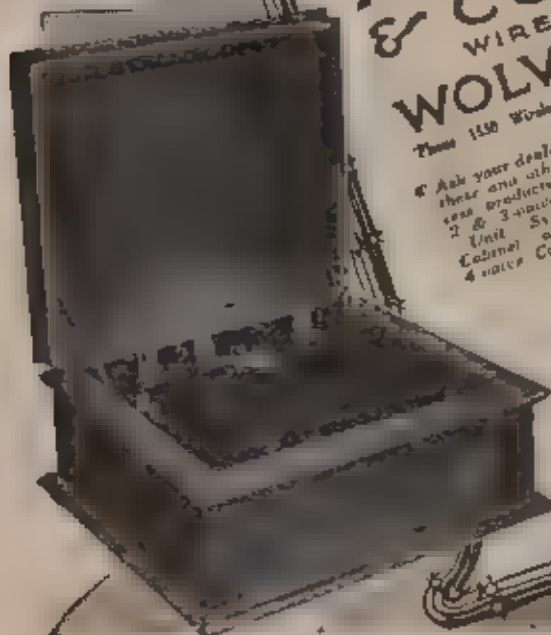
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Dundee Programme.

2DE 131 M.

Week Beginning Sunday, January 4th.

SUNDAY, January 4th

1.0-5.30. Programme S.B. from Glasgow
8.30-9.0. Religious Services. Dr. A. W. FLEMING Religious Address.
9.0-10.30. Programme S.B. from London

MONDAY, January 5th

2.30-7.30. Kinward Hall Picture House
7.40-8.0. WOMEN'S TOPICS
8.0-8.40. CHILDREN'S CORNER
7.40-8.0. Programme S.B. from Glasgow

TUESDAY, January 6th.

5.15-6.0. CHILDREN'S CORNER
7.0 onwards. Programme S.B. from Glasgow

WEDNESDAY, January 7th.

3.30-4.30. Kinward Hall Picture House
4.30-5.0. Organ Recital
5.0-5.40. WOMEN'S TOPICS
5.15-6.0. CHILDREN'S CORNER
7.0 onwards. Programme S.B. from Glasgow

THURSDAY, January 8th, and SATURDAY, January 10th.

4.30 and 6.0. Gramophone Records
5.15-6.0. CHILDREN'S CORNER
7.0 onwards. Programme S.B. from London.

FRIDAY, January 9th.

3.30-4.30. Kinward Hall Picture House
4.30-5.0. Organ Recital
5.0-5.15. WOMEN'S TOPICS
5.15-6.0. CHILDREN'S CORNER
7.0-7.25. Programme S.B. from London.
Local News.

7.30. Baritone Songs
Tosca: Song ("Carmen") Heart
When All Was Young ("Fantasy") Coupled
Flower Song
Vas Thine (Chorus) ("Marsden") Ballad

Tenor Songs
"I Bear a Thrush at Eye" Cadogan (1)
"Mountain Lovers" Squire (1)
"Campbell of Balmhor" Crawford
A New Act Play by J. A. Ferguson
Tosca: Song by FRED BRUCE
Morning Cameron ELLEN ARNOT
Mary Stewart MAE CHAM
Douglas Stewart CHARLES IRELAND
Madman T. W. CAMPBELL
Campbell will EDWARD MARTIN
Songs: A lonely Cottage on the road
from Sarnan to Rannoch
Time: After the Rising of 1745.
(All Solos.)

"Andante Cantabile" B. Jenkinson
Often seen O'Connor Morris
Londonberry Air O'Connor Morris
Baritone Songs
"Song of the Flea" Mawer
"The Pauper's Drive" Hunter
"The Drum Major" Newton
Tenor Songs.

"Nirvana" Stephen Adams (1)
"Duke Goes West" Sanderson (1)
"Sincerely" Sanderson
9.30. WEATHER FORECAST and NEWS.
S.B. from London.
Mr. JOHN MAYNARD KEYNES, S.B.
from London.
"O' Dear Bag," by the Station Director.
Local News.

10.0. Contralto Songs.
"Rose in the Bud" Dorothy Foster
"Go, Lovely Rose" Roger Quilter
"The Melody of Life" Herrington Leigh (1)
(Melody in F. Rubinstein.)
Violoncello Solos.
Andante to Sonata in D Flat Mendelssohn.
Pavane Beethoven
Song of the Volga Boatmen.
10.30. Close down.

Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, January 4th.

SUNDAY, January 4th.

1.0-5.30. Programme S.B. from Glasgow
6.40-7.0. approx. SERVICE Relayed from
St. Columba's Parish Church.
Preludes The Rev Canon GEOFFREY
GORDON, St. John's Episcopal Church.
5.0-10.30. Programme S.B. from London

MONDAY, January 5th.

3.0-4.0. The Station Piano Trio
5.0-6.0. CHILDREN'S CORNER
7.0-8.40. Programme S.B. from London.
9.40-9.55. Mr. GEORGE MACDONALD, C.B.,
I. P. F.H.A., on "Roman Britain" (1).
S.B. to Glasgow, Aberdeen, Dundee, and
Hull. Local News

10.0-10.30. Programme S.B. from London

TUESDAY, January 6th.

3.0-4.0. The Station Piano Trio
5.0-6.0. CHILDREN'S CORNER
7.0-11.0. Programme S.B. from Glasgow.

WEDNESDAY, January 7th.

3.0-3.30. The Station Piano Trio.
Reinhold Whitehead (Bass)
3.30-4.0. Talk to Country Schools By Mr.
J. C. Smith, C.B.
5.0-6.0. CHILDREN'S CORNER
7.0 onwards. Programme S.B. from Glasgow

THURSDAY, January 8th.

3.0-4.0. The Station Piano Trio.
5.0-6.0. CHILDREN'S CORNER
6.40-6.55. Mr. Charles Davidson, M.A., S.B.
from Aberdeen
7.0-11.0. Programme S.B. from London.

FRIDAY, January 9th

3.0-3.30. The Station Piano Trio.
3.30-4.0. Talk to Schools, with illustrations
by Prof. D. F. Tovey, M.A., D.Sc.
5.0-6.0. CHILDREN'S CORNER
6.40. Programme S.B. from London

Vocal and Instrumental Programme.

DOROTHY FILLER HUGHES,
of Buffalo, U.S.A. (Contralto).
GLADYS CLARK (Solo Violin)
JOHN PETRIE DUNN (Solo Pianoforte).
GEORGE J. JEFFCOCK (Baritone).
John Petrie Dunn
Impromptu in F Minor, Op. 142, No. 4
Prelude in E Flat Major, Op. 28, No. 19
Study in the form of a Waltz, Op. 52, No. 6
Schubert
Chopin
Saint-Saens

5.0. Dorothy Fuller Hotellie.
America - Robin Women's Song "Cadenza"
"By the Waters of Manhattan"
India - "The Moon Drops Low" Cadenza
Songs - "The Moon Drops Low" Cadenza
"Lost Time Eyes" Logan
"The Old Road" Scott
"Morning" Speaks
"Oh, Dear, if It Wasn't For Winter" De Haven
"Rise, Mary, Rise" Young Spiritual

5.30. Gladys Clark
Selected.
6.40. George J. Jeffcock
"King Charles" Maude V. White (1)
"Molly O'Connell" Laura Lemon (4)
"Oh, Dear, if It Wasn't For Winter" Sanderson

8.50. Gladys Clark and John Petrie Dunn.
Sonata in A Minor for Violin and Pianoforte,
Op. 47 (in 3 Movements) (Kreutzer)
Beethoven

9.30-10.0. Programme S.B. from London.

10.15 (approx.) George J. Jeffcock.
"The Floral Dance" Katie Moss
"I am a Friar of Orders Grey" Ross
"The H. J. of Donegal" Sanderson (1)
10.30. Close down

SATURDAY, January 10th.

3.0-4.0. The Station Piano Trio.
5.0-6.0. CHILDREN'S CORNER
7.0-12.0. Programme S.B. from London.

Hull Programme.

6KH 335 M.

Week Beginning Sunday, January 4th.

SUNDAY, January 4th.

1.0-5.30. Programme S.B. from London.
5.30-11.30. Programme S.B. from London.

MONDAY, January 5th, and WEDNESDAY, January 7th.

Musical relayed from the Majestic
Picture House. (Monday)
4.0-4.30. The Cambridge Variety Pantheons
Dance Orchestra. (Wednesday)
3.30-4.0. WOMEN'S HALF HOUR
5.15-6.15. CHILDREN'S CORNER
6.45-7.0. Boy Scouts' Talk. (Wednesday)
7.0-10.30. Programme S.B. from London

TUESDAY, January 6th, and THURSDAY, January 8th.

3.0-3.30. Claude Davids Dance Orchestra
4.0-4.30. WOMEN'S HALF HOUR
5.15-6.15. CHILDREN'S CORNER
7.0-11.0. Programme S.B. from London.

FRIDAY, January 9th.

3.0-3.30. Musical relayed from the Majestic
Picture House.
3.30-4.0. WOMEN'S HALF HOUR
5.15-6.15. CHILDREN'S CORNER
6.40-7.30. Programme S.B. from London

Popular Night.

LEONARD ROBERTS (Baritone)
HARRY SKERRITT (Tenor)
JOHN BURCH
ARTHUR JOHNSON'S PIANOFORTE
QUINTET

7.30. March, "The Spirit of Pageantry" Percy Fitcher (1)
Overture, "Euryanthe" Walter
7.45. Leonard Roberts
The Col. "Harriet M.
"The Village Blacksmith" W.
The Land of the Living "W."

7.55. Harry Skerritt.
Bells of Brittany "all 19
"Passing By" Edward Purcell
"Ailes Mine" E. Newton
Quintet.

8.5. Idyll A. E. Walton
Serenade "Widow
Polonaise Chopin
8.20. East River Duet Sketch
Mrs. T. H. H. on "Ose Condu
8.40. Leonard Roberts and Harry Skerritt
Duets).

"Tenor and Baritone" Jane W. Linn
"The Battle Eve" Theo. Harben
"The Two Beggars" Laure W. Linn

8.50. Quintet.
"Four Characteristic Waltzes" Courville Taylor (11).

9.0. Leonard Roberts
The Preludes ("Pagliacci") Leoncavallo
"The Land of the Living" Kennedy Russell
Baritone Solo F. H. Owen

9.10. Quintet.
"Ensemble, "Pour en Baiser" T. H.
Song, "Under the Lilac Bough" Cluteaux
Dances - "The Sabot" John Ansell
"The Brogue"

9.30-10.0. Programme S.B. from London
10.0. Quintet
Waltzes ("Moonlight on the Water" F. H.
"Dear Love, My Love" Friend
Harry Skerritt.

10.10. The Curtain Falls "G. D. Handlet
Mother o' Mine "Frank E. Tours
"Ah, Moments of my Delight" E. Linn

10.20. Quintet.
Selection, "Pagliacci" Leoncavallo
10.30. Close down.

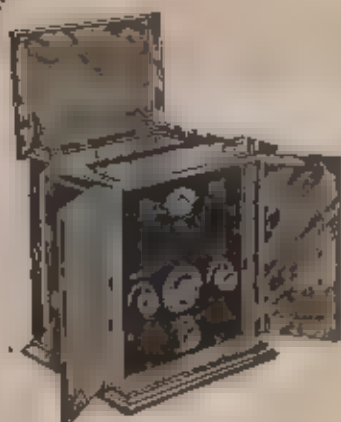
SATURDAY, January 10th.

3.0-3.30. Claude Davids Dance Orchestra.
4.0-4.30. WOMEN'S HALF HOUR
5.15-6.15. WEATHER FORECAST and NEWS.
S.B. from London.
Local Talk. Local News.
7.30-12.0. Programme S.B. from London.

Sparta Radio Receivers

CABINET MODELS

SPARTA Sectional Cabinet Radio Receivers strike a new note in radio equipment. The requirements of the average operator—extreme simplicity of control and real accessibility—have been secured without sacrificing any of the features necessary for obtaining first-class results. The sections form complete units in themselves, and can be purchased separately or together, as desired. The three sections, Receiver, Amplifier and Pedestal, form a handsome cabinet, in mahogany piano finish, attractive in appearance and ranking amongst the highest grade of wireless equipment.



This shows the Sparta Model "A" Receiver with lid opened to give access to high-tension battery and plug-in coils.

SPARTA TWO-VALVE LOW-FREQUENCY RECEIVER, Model A.

Complete with two tuning coils and 66-volt high-tension Battery.

Price, 13 Guineas.

SPARTA TWO-VALVE HIGH-FREQUENCY RECEIVER, Model B.

Complete with three tuning coils and 66-volt high-tension Battery.

Price, 14 Guineas.

SPARTA TWO-VALVE POWER AMPLIFIER, Model C.

Complete with two grid bias batteries, and three 66-volt high-tension Batteries.

Price, 16 Guineas.

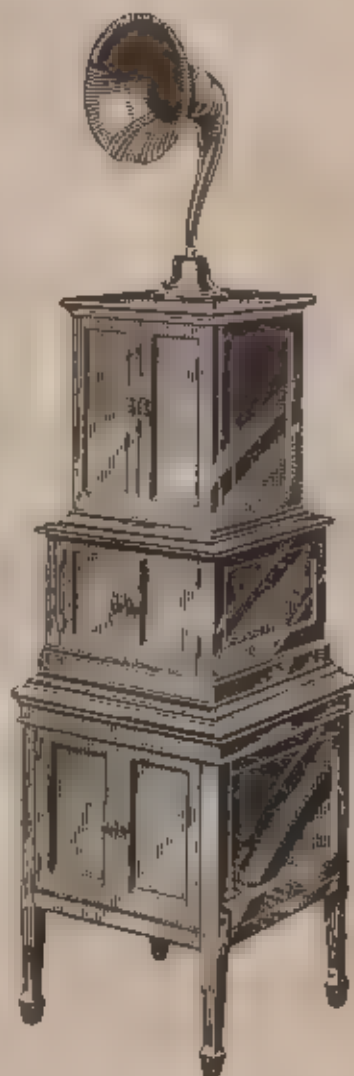
SPARTA ONE-VALVE LOW-FREQUENCY AMPLIFIER, Model D.

Price, £11 13s. 6d.

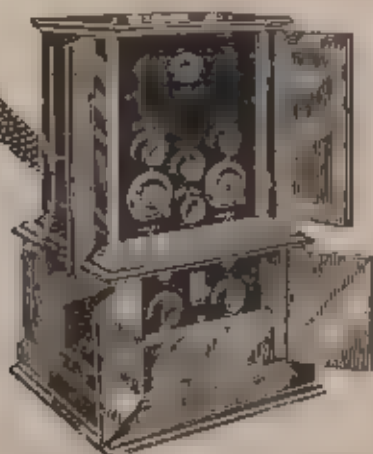
SPARTA BATTERY CABINET, Model E.

For accommodating low-tension batteries.

Price, £4 17s. 6d.



The above shows a Sparta Sectional Cabinet, consisting of Receiver, Amplifier and battery cabinet. A Little Sparta Loud Speaker is shown on the receiver.



This shows the Sparta Model "B" High Frequency Receiver standing on its pedestal.

Simplicity—

You will be at home with the Sparta L.F. Receiver immediately. The ease and simplicity of the single tuning control and the ease with which any wave length can be received with variable plug-in coils will appeal to you. As also the most subtle diamond control switch inside each valve will give you a real result.

The high frequency set gives better reception from long distance stations than the low-frequency set. A special stabiliser is provided in the high set.

The Amplifier when added to the receiver will give a larger volume without distortion, and any of both valves can be used by a single switch. The set has an inter-connector of a cord and plug so the user fitting into marked sockets, which render manipulation easy.

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Makers of the famous Sparta Radio Apparatus.

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Telephone: Rford 1300.

Telegram: "Fuller, Chadwell Heath."

London Depot: 58, High Street, W.C.2.

Leeds-Bradford Programme.

2LS 346 M.

Week Beginning Sunday, January 4th.

SUNDAY, January 4th.

3.30-4.30.—Programme S.B. from London.

MONDAY, January 5th, and SATURDAY, January 10th.

3.30-4.30.—Gramophone Records.

4.30-5.30.—Queen's Hotel Orchestra Trio.

5.30-6.30.—CHILDREN'S CORNER.

7.0-10.30.—Programme S.B. from London.

TUESDAY, January 6th.

3.30-4.30.—Gramophone Records.

4.30-5.30.—Class. Freedman and his Orchestra, relayed from the Theatre Royal Cinema, Bradford.

5.30-6.30.—WOMEN'S HALF HOUR.

6.30-7.30.—CHILDREN'S CORNER.

7.0-10.30.—Programme S.B. from London.

WEDNESDAY, January 7th.

3.30-4.30.—Gramophone Records.

4.30-5.30.—Benney Ghent and his Orchestra, relayed from the Tower Picture House, Leeds.

5.30-6.30.—CHILDREN'S CORNER.

7.0-10.30.—Programme S.B. from London.

THURSDAY, January 8th.

3.30-4.30.—Gramophone Records.

4.30-5.30.—Class. Freedman and his Orchestra.

5.30-6.30.—WOMEN'S HALF HOUR.

6.30-7.30.—CHILDREN'S CORNER.

7.0-10.30.—Programme S.B. from London.

FRIDAY, January 9th.

3.30-4.30.—Gramophone Records.

4.30-5.30.—Benney Ghent and his Orchestra.

5.30-6.30.—CHILDREN'S CORNER.

6.30-7.30.—Ministry of Agriculture Bulletin.

7.0-10.30.—Programme S.B. from London.

WEATHER FORECAST and NEWS.

11.0-11.30.—SCHOOLS. S.B. from London.

Local News.

Local Programme.

THE JOHN BROWNING QUARTET.

VIOLET ALLEN (Soprano).

LADY'S MILLS (Contralto).

JESS KILBURN (Tenor).

JOHN BROWNING (Baritone).

SAM MYERS (Music of Star Artists).

FRANK RUST (Solo Pianoforte).

THE STATION TRIO.

Under the Direction of FREDY FROSTICK.

The Quartet.

Scene from "Rigoletto," Act 2. Verdi.

Mimosa du Vent. Enri Sauter.

1st Arabesque. Debussy.

Tenor Solo.

Lohengrin's Narration. Wagner.

Sam Myers.

Impressions of Music Hall Stars.

Prison Scene from "FALST."

Genned.

Marguerite. VIOLET ALLEN.

Faded. JESS KILBURN.

Mephisto. JOHN BROWNING.

Pianoforte Solos.

Dr. Gradus ad Parnassum ("Solo des Enfants"). Debussy.

Significat. I. Albani.

Carnaval Jett. 1st Movement. Schumann.

Sam Myers.

Further Impressions of Music Hall Stars.

Station Trio.

March, "The Parade of the Wooden Soldiers."

Solo in "Morte a l'glond."

Requiem. "a l'glond."

Funeral. "a l'glond."

Funeral. "a l'glond."

WEATHER FORECAST and NEWS.

S.B. from London.

Mr. JOHN MAYNARD KEYNES. S.B.

from London.

Local News.

10.0.—Programme S.B. from London.

11.30.—Close down.

Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, January 4th.

SUNDAY, January 4th.

3.0-5.30.—Programme S.B. from London.

8.30.—Religious Service from Studio.

9.0-10.30.—Programme S.B. from London.

MONDAY, January 5th.

11.0-12.0.—Midday Concert.

3.30-4.30.—Gallard and his Orchestra, relayed from the Scala Super Cinema.

5.30-6.30.—CHILDREN'S CORNER.

7.0-10.30.—Programme S.B. from London.

TUESDAY, January 6th.

4.0-5.0.—The "State Brighter Liverpool Band," relayed from the State Cafe.

5.30-6.30.—CHILDREN'S CORNER.

7.0-11.0.—Programme S.B. from London.

WEDNESDAY, January 7th.

11.0-12.0.—Midday Concert.

3.30-4.30.—Gallard and his Orchestra.

5.30-6.30.—CHILDREN'S CORNER.

7.0-10.30.—Programme S.B. from London.

THURSDAY, January 8th.

3.30-4.30.—Gallard and his Orchestra.

5.30-6.30.—CHILDREN'S CORNER.

7.0-11.0.—Programme S.B. from London.

FRIDAY, January 9th.

4.0-5.0.—The "State Brighter Liverpool Band."

5.30-6.30.—CHILDREN'S CORNER.

6.30-7.30.—Teens' Corner.

6.40-6.55.—Ministry of Agriculture Bulletin.

S.B. from London.

7.0-11.0.—WATERLOO EAST and NEWS.

S.B. from London.

11.0-11.30.—ROYAL SHIPBOARDS. S.B. from London.

Local News.

Nights with Famous Composers.

PETER ILJITCH TCHAIKOVSKY.

Soprano Solo.

S.B. from London.

11.0-11.30.—KILTON SHEPHERD (Baritone).

THE STATION SYMPHONY.

ORCHESTRA.

Under the Direction of JOSEPH LEWIS.

(Notes by Moses Barz).

7.30.—Overture, "Sorocelle, 1812."

7.50.—Baritone Songs.

Off, Hut To Hear Thy Voice.

To the Forest.

8.0.—Symphony No. 6 in B Minor ("The Pathetic").

8.45.—Soprano Songs.

Mourning.

1st Solo.

"A Summer Love Tale."

Do You Remember?

8.55.—1st Movement from Violin Concerto, Op. 35.

(Solo Violin, FREDERICK BROWN.)

9.15.—Baritone Songs.

"A Pleading."

"Don Juan's Serenade" (with Orchestra).

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. JOHN MAYNARD KEYNES. S.B.

from London.

Local News.

10.0.—Close down.

11.0.—Soprano Songs.

Absent.

New Hope.

Remorse.

Anybody.

Schumann.

10.45.—Close down.

SATURDAY, January 10th.

3.30-4.30.—Gallard and his Orchestra.

5.30-6.30.—CHILDREN'S CORNER.

7.0-12.0.—Programme S.B. from London.

Nottingham Programme.

5AG 322 M.

Week Beginning Sunday, January 4th.

SUNDAY, January 4th.

3.0-5.30.—Programme S.B. from London.

8.30-10.30.—Programme S.B. from London.

MONDAY, January 5th.

3.30-4.30.—The Seal of the City of Nottingham.

4.30-5.0.—Women's Topics.

5.15-6.0.—CHILDREN'S CORNER.

6.30-7.30.—Teens' Corner.

6.40-6.55.—Prof. H. J. S. Wainwright, M.A., Modern Psychology.

7.0-10.30.—Programme S.B. from London.

TUESDAY, January 6th.

3.30-4.30.—Lyons' Café Orchestra: Contralto.

4.30-5.0.—Women's Topics.

5.15-6.0.—CHILDREN'S CORNER.

6.30-7.30.—Teens' Corner.

6.40-6.55.—Mr. H. M. Hewitt, M.A., Crises in Various Lands.

7.0-10.30.—Programme S.B. from London.

WEDNESDAY, January 7th.

11.30-12.30.—Gramophone Records of the Week.

3.30-4.30.—Lyons' Café Orchestra.

4.30-5.0.—Women's Topics.

5.15-6.0.—CHILDREN'S CORNER.

6.30-7.30.—Teens' Corner.

7.0-10.30.—Programme S.B. from London.

THURSDAY, January 8th.

3.15-3.45.—Mr. E. L. GULDFORD, M.A.

Stories of Ancient Nottingham.

(School Transmissions.)

3.45-4.45.—The Scala Picture Theatre Orchestra.

5.15-6.0.—CHILDREN'S CORNER.

6.30-7.30.—Teens' Corner.

6.40-6.55.—Prof. H. Pears, M.A., M.C., "The Problem of the Village."

7.0-10.30.—Programme S.B. from London.

FRIDAY, January 9th.

3.30-4.30.—Lyons' Café Orchestra.

4.30-5.0.—Women's Topics.

5.15-6.0.—CHILDREN'S CORNER.

6.30-7.30.—Teens' Corner.

6.40-6.55.—Ministry of Agriculture Bulletin.

S.B. from London.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

11.0-11.30.—ROYAL SHIPBOARDS. S.B. from London.

Local News.

An Old Folks' Night.

BLANCHE CALVERT (Soprano).

RACHEL HUNT (Contralto).

R. H. CLARKE (Tenor).

HARRY HOPFWEILL (Baritone).

(Soprano Soloists) (Pianoforte).

RUBY BARLOW. (Dramatic Sketch).

EDWARD BONFIELD.

7.30.—Purported Songs.

Grand Polonaise in E Flat. Weber.

Moto Perpetuo.

7.40.—Soprano Songs.

"Where the Bee Sucks"

"Should He Uphold?"

Cherry Ripe.

7.47.—Baritone Songs.

"The Village Blacksmith"

"The Mountains o' Mourne"

Sweet Genesis.

"I Know of Two Bright Eyes"

7.57.—Ray Dugan and Edward R.

MY MILLINER'S BILL.

A Comedy originally produced at the Court Theatre, London, March 6th, 1884.

8.17.—Contralto Songs.

"The Silver Ring"

"The Arrow and the Song"

"On the Banks of Allan Water"

8.27.—Tenor Songs.

Sally in Our Alley.

For a While.

The Ancient a Weighed.

In the Gloom.

8.37.—Duet (Contralto and Baritone).

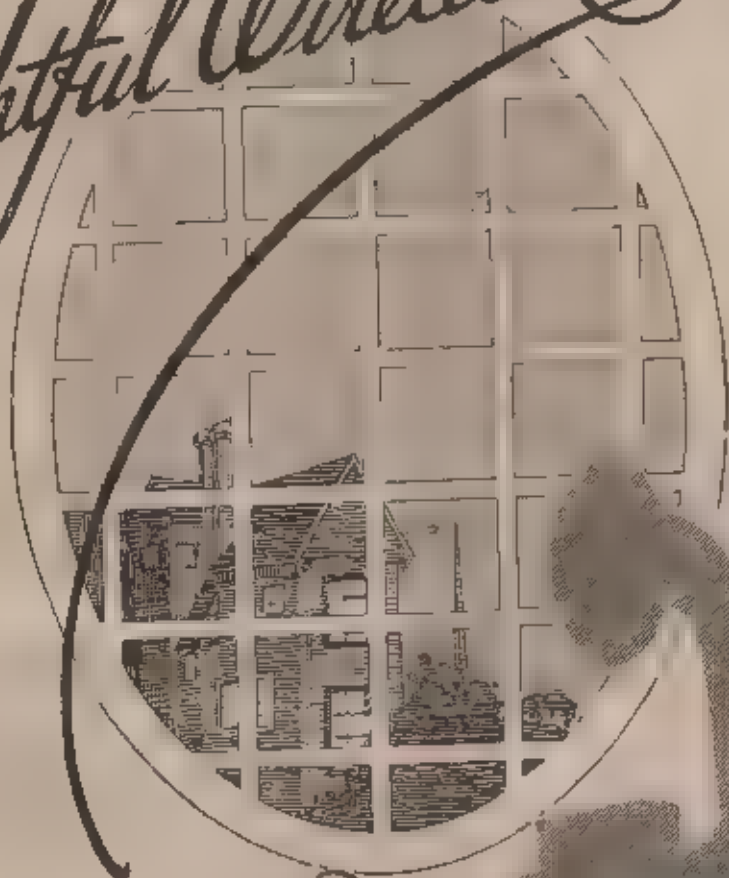
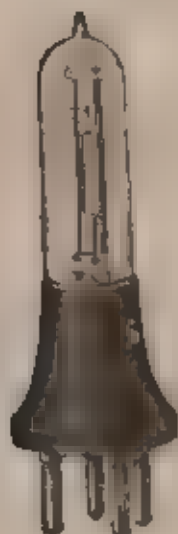
It Was a Lover and His Lass.

8.41.—Soprano Songs.

The Lost Chord.

(Continued in column 1, page 79.)

Delightful Wireless Evenings



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when using
WECOVALVES*

The delights of wireless reception are often entirely spoiled by inferior valves, and if this is so in your case there is only one remedy fit Weco valves. Weco valves are manufactured by the Western Electric Company Ltd and are celebrated for their silence

in operation, extreme sensitivity and economy.

The current consumption is extremely small, 0.8 to 1.1 volts at 25 drops, making the Weco valve the premier dry cell valve of the day. Ask your dealer for particulars.

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Southampton, Liverpool, Dublin.

Nottingham Programme.

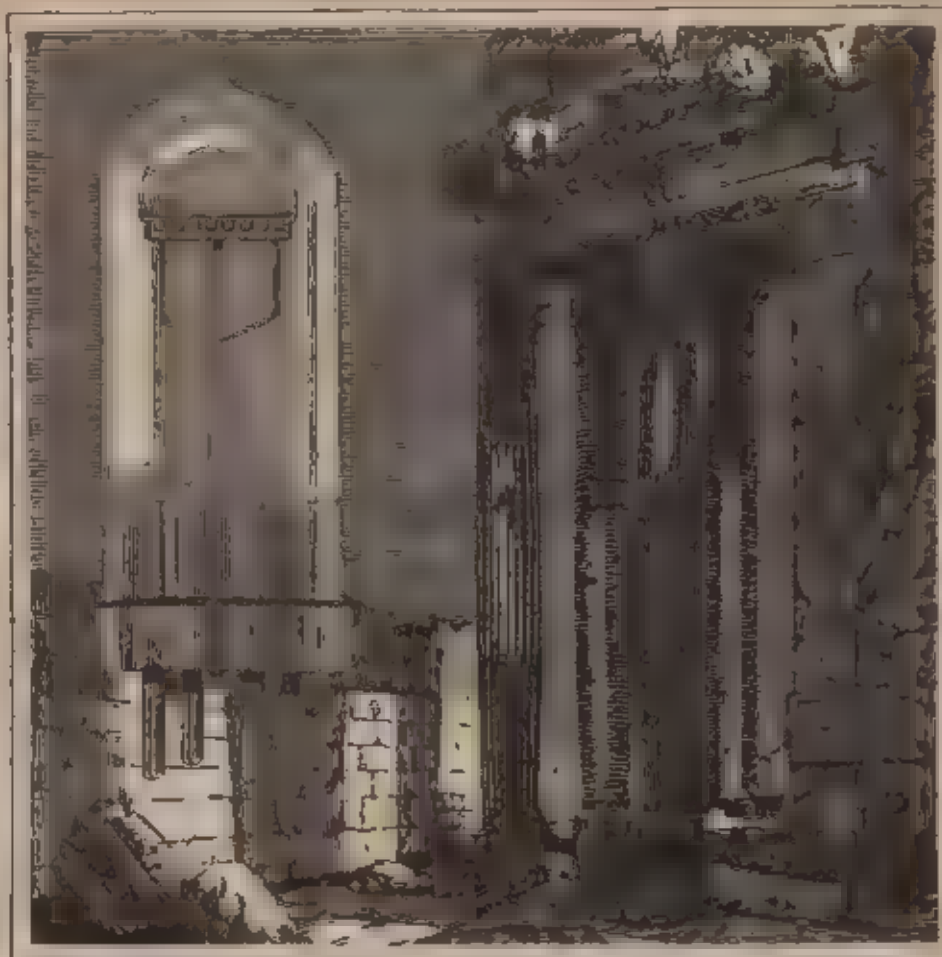
(Continued from page 77.)

- 9.48 "Climb Thro' the Rye" — Scotch 2nd
I've Been Roaming — Horn
- 9.58 The Hammer — Lambert
The Rosary —
The Sweetest Flower — H. H. H.
- 10.00 "Auntie and Rondo"
Capriccioso —
Spring Song —
The Bees' Wedding —
- 10.08 The "Three Boys" —
Barbara Allen —
Camer Heron —
- 10.18 Silver Threads Among the Reeds —
A — When Art Thou —
Vocal — E. Wright
- 10.20 WEATHER FORECAST and NEWS.
S.B. from London.
- Mr. JOHN MAYNARD KEYNES, S.B.
from London. Local News.
- 10.30 Contralto Songs.
"Early One Morning" —
"The Lady of the Lake" —
"It Was a Lover and His Love" —
- 10.40 Tenor Songs.
"Come Into the Garden, Maud" —
"Love on the Sweet Sea" —
"Evening Song" —
- 10.50 Harp Songs.
"She is Far From the Land" —
"Ye Barley and Brass" —
"Song of the Bow" —
- 10.58 Duo (Contralto and Baritone).
"Exquisite" —
"M. STACEY BLAKE on "It is Good"
- 11.00 Piano Solo.
"The Harmonious Blacksmith" —
"Melody in F" —
"Home, Sweet Home" —
- 11.05 Close down.
- SATURDAY, January 10th.**
9.15-10.00 Scala Picture Theatre Orchestra.
10.00-10.15 H. H. H. CORNER.
10.15-10.30 Mr. J. A. A. very Fox-hunting —
"not any more!"
- 7.00-WEATHER FORECAST and NEWS.
S.B. from London.
- Mr. W. B. HAYCRAFT, "Rugby Foot-
ball" Local News.
- 7.30-8.00 Programme S.B. from London.

Plymouth Programme.

(Continued from page 81.)

- 9.0. Kathleen Drake.
"Harp of the Woodland"
"A Thrush's Love Song" —
- 9.10. "Sing Merrily To-day" —
The Band.
"For He is a Boy" —
"Kaviska" —
- 9.20. "The Vulcan's Song" —
"Now Sleeps the Crimson Petal" —
"We will be" —
- 9.30-WEATHER FORECAST and NEWS.
S.B. from London.
- Mr. JOHN MAYNARD KEYNES, S.B.
from London. Local News.
- 10.0. "You're the Sort of Girl" —
"The Silver Lute" —
"The Silver Lute" —
- 10.10. "My Rambler Rose" —
"A Silver Canoe" —
"Honey Love" —
- 10.20. **SATURDAY, January 10th.**
4.0-5.0. "Circus Dance Orchestra" —
"for W. H. Moore"
5.0-5.30. WOMEN'S TOPICS
5.30-6.00. CHILDREN'S CORNER
7.0-12.0. Programme S.B. from London.



Radiofonica Italiana!

—Rome Calling.

WHO can listen to a Broadcasting Station hundreds of miles away without feeling a thrill? That sound can be picked up by the microphone, converted into waves, flung into space, received at a vast distance, reconverted into a facsimile of the original, in a present-day miracle.

If you listen only to broadcasting of your own local station, you are obtaining but a taste of the pleasure to be derived from Radio.

If you own a good Set why not spend an evening logging some of these splendid Continental Stations? From Denmark to Portugal there are literally a score or more Stations

to be picked up any evening. But be sure you use Valves suitable for the purpose, otherwise you may be wasting your time. The correct Valve for long distance work is the Concor P2—the Valve with the red top. This remarkable Valve is to-day recognised as the standard H. F. Valve.

Remember, too, that all Concor Valves are now sold in patented sealed cartons. No one can use the Valve before you get it either for demonstration or any other purpose. Every purchaser, therefore, is positively guaranteed a new and unused Valve—the filament of which can be tested by the Dealer without breaking the seal.

WUNCCELL DULL EMITTERS.

BRIGHT EMITTERS.		Model A. 1/4" W.A. resistance in base for use with accumulator		Model B. 1/4" short resistance working direct from local accumulator.	
P1.	For Detector and L.F. use —	12/6	W1.	For Detector and L.F. use —	21/-
P2.	With Red top for H.F. use —	12/6	W2.	With Red top for H.F. use —	21/-

Concor Valves



that appreciates the lightness and comfort of B.T.H. Headphones.

THEY cannot catch in the hair because they have no projection and there is no "scissors" movement; they weigh only 9½ ozs. (with cord); they fit tightly enough to exclude extraneous sounds, but not tightly enough to be uncomfortable; and they can be adjusted in a second by a single movement, and without the manipulation of screws.

B.T.H. Headphones

can be tested in any way you like and you will find them superior to other makes. Here is one test: Tune down until you can only just hear with ordinary headphones. Then substitute B.T.H. Headphones and note the great increase in the volume and clarity of reproduction.

Price per pair 25/- (4000 ohms)

Obtainable from all Electricians and Radio Dealers.

Advertisement of The British Thomson-Houston Co. Ltd., Crown House, Aldwych, London W.C.2



Plymouth Programme.

5PY 335 M.

Week Beginning Sunday, January 4th.

SUNDAY, January 4th.

- 3.0-5.30.—Programme S.B. from London.
 8.15-9.0.—Popular Sunday Evening Service
 Religious Address by the Rt. Rev
 Dr J. B. B. MASTERMAN, Bishop of
 Plymouth. Relayed from the Guildhall.
 10.10-10.30.—Programme S.B. from London

MONDAY, January 5th.

- 7.30-8.30.—Ernest Manning and his Orchestra,
 relayed from the New Palace Cinema
 9.0-10.0.—WOMEN'S TOPICS
 10.10-10.30.—CHILDREN'S CORNER
 10.40-11.0.—Programme S.B. from London

TUESDAY, January 6th.

- 7.30-8.30.—Ernest Manning and his Orchestra.
 8.40-9.0.—WOMEN'S TOPICS
 9.30-10.0.—CHILDREN'S CORNER
 10.10-10.30.—Pantomime, "DICK WHITTING-
 TON," relayed from the New Alhambra
 Theatre, Devonport.
 10.40-11.0.—Programme S.B. from London
 11.0.—"Dick Whittington" (Continued).
 11.45.—Close down

WEDNESDAY, January 7th

- 7.30-8.30.—Pantomime, "DICK WHITTING-
 TON," relayed from the New Alhambra
 Theatre, Devonport.
 8.40-9.0.—WOMEN'S TOPICS
 9.30-10.0.—CHILDREN'S CORNER
 10.10-10.30.—Programme S.B. from London.

THURSDAY, January 8th.

- 8.40-9.0.—Albert Fulbrook and his Trio, relayed
 from the Royal Hotel.
 9.0-10.0.—WOMEN'S TOPICS
 10.10-10.30.—CHILDREN'S CORNER
 10.40-11.0.—Programme S.B. from London.

FRIDAY, January 9th.

- 7.30-8.0.—Talks to Schools
 Mr R. A. J. WILKINS, I.
 Mr. J. W. S. GODDING, M.B.E., J.P., B.A.
 8.10-9.0.—Albert Fulbrook and his Trio
 9.0-9.30.—WOMEN'S TOPICS
 9.30-10.0.—CHILDREN'S CORNER
 10.40-11.0.—Ministry of Agriculture Bulletin
 S.B. from London.
 11.0.—WEATHER FORECAST and NEWS
 S.B. from London.
 PERRY & HOLES. S.B. from London.
 Local News.

Popular Night.

- KATHIE N. DRAKE (Soprano).
 GLADYS SEYMOUR.
 ROBERT STURDIVANT } Entertainers
 BAND OF THE BTN
 THE SOMERSET LIGHT INFANTRY
 (PRINCE ALBERT'S)
 (By permission of Lt. Col. J. G. H. Har-
 rison, D.S.O., and Officers.)
 Bandmaster, Mr. ARTHUR EVANS.
 7.30.—The Band
 March, "Pavane and Bolero" (Arnold Rust)
 "Pavane" (Beethoven)
 7.45.—Kathleen Drake
 "How Wonderful" ("La
 Traviata")
 "Caro Nome" ("Rigo-
 letto")
 7.55.—Gladys Seymour and Robert Sturdivant,
 Duets.
 "Smiling"
 "A Fine Old English Gentleman" (C)
 "E. Hastings" (13)
 "That's What Daddy Does"
 "Gaily Sellers" (7)
 "Two Poems of Childhood" G. Lecky
 "Times Have Changed" Gaily (16)
 8.15.—The Band.
 Suite, "Naxos"
 8.30.—Robert Sturdivant (Bass).
 "Bridal Dawn" ... Eustace Martin (5)
 8.40.—Mr. J. H. THOMAS, M.C., M.P.
 "Through Forest and Jungle to the
 Heart of Africa."
 (Continued in column 1, Page 79)

**Your Future Set**

Good reception at minimum expense and without trouble is the aim of all. Complete satisfaction will result from using an M.H. Receiver as employed in every quarter of the Globe owing to their reliability, ease of operation and moderate cost.

TWO-VALVE BROADCAST RECEIVER.

An excellent and highly efficient set suitable for all reception purposes is now offered to the public, and the home in which one of these is installed will be able to thoroughly enjoy the greatest entertainments supplied by our wireless broadcasting stations, but also those of our nearest neighbours.

The general appearance of the set is compact and pleasing. All fittings are lacquered, the panel is of high polished finish and all controls are easily adjusted. The instrument stands on four feet and measures 14 inches high.

PRICE £15. Marconi Royalty 2s.

L. M. MICHAEL LTDIN CONJUNCTION WITH B. HESKETH LTD
RADIO CORNER, 179, Strand, London, W.C.2.**The Crystal with Valve Power****NEUTRON**

THE WORLD'S GREATEST RADIO CRYSTAL

CONCERT TESTED & GUARANTEED.

"WONDERFULLY PURE AND POWERFUL."

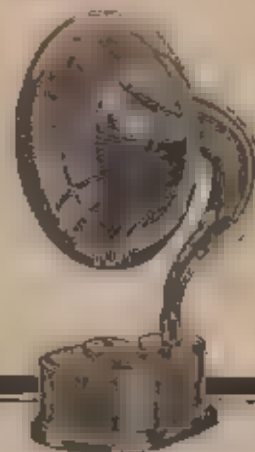
Leads.
 "After trying Neutron Crystal, I now say that I have no longer but prize the result is wonderfully pure and powerful and really far ahead of any crystal I have yet used."
 J. H.

1/6 ——— 1/6

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Ireland: Paterson & Merriman Ltd.,
 1, Corporation Street, Belfast.

Produced by Neutron Ltd., 51, Old
 House, Southampton Row, London, W.C.1.
 Phone: MUSGRAVE 1000.

**It works from a Crystal Set**

FOR the man who is fortunate to live within a few miles of a B.B.C. Station there is no more economical means of enjoying Broadcasting than by using a Crystavox—the only Loud Speaker that will work direct from a Crystal Receiver.

And the cost of such pleasure is absurdly small when one realises that there are no valves to buy—no accumulators to recharge—no additional expenses of any kind. But not every Crystal Set will work a Crystavox—try out the test given below. If you are successful see your Dealer about one to-day.

£6:15:0**The TEST**

Hold the phones 12 inches from the ear and if the transmission can still be distinctly heard the set is sufficiently sensitive to operate a Crystavox satisfactorily.

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 Victoria Road, N. Acton, W.3

Sharnbrook
 19, MORTIMER STREET, W.1
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 67, HIGH STREET, SOUTHAMPTON

Brown

Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, January 4th.

SUNDAY, January 4th

3.0-5.30.—Programme S.B. from London
 6.15-9.0.—SERVING Relayed from St. Paul's
 Church

The Rt. Rev. LEONARD HEDLEY
 BISHOP, D.D., Bishop of Sheffield.

9.0-10.30.—Programme S.B. from London.

MONDAY, Jan. 5th, to THURSDAY, Jan. 8th

11.30-12.30.—Gramophone Records

1.30-4.30.—Afternoon Concert

5.0-6.10.—WOMEN'S CORNER

6.30-8.30.—CHILDREN'S CORNER

10 onwards.—Programme S.B. from London.

FRIDAY, January 9th.

11.30-12.30.—Gramophone Records

1.30-4.30.—Local Concert

5.0-5.20.—WOMEN'S CORNER

5.30-6.30.—CHILDREN'S CORNER

6.40-6.55.—Ministry of Agriculture
 S.B. from London

7.0-7.30.—Programme S.B. from London

THE STATION QUINTET

Under the Direction of COLLIN SMITH

IDA BLOOR (Soprano)

FNA ROBERTS (Contralto)

HALC BLOUNT N. (Tenor)

STAINLESS STEEL (Bass)

7.30.—Quintet

Overture, "The Merry Wives of Windsor"
 N. Colles

Ensemble

"Thou Charming Bird" F. David
 Rev. et Air de L'air Debussy

Quintet

Selection, "The Gipsy Princess"

Kalman, arr. Higgs

Harold D.

The Merchant of Venice, Act III.
 Scene I. Shakespeare

Quintet

Reveries Fauré

Ensemble

Olivia Colford Dick (1)

The Mo Low May Brooks (5)

Nora's Courtship Watson (27)

The Crown of the Year F. Marten (5)

Quintet

Selection, "Catherine"

T. de Koveky, arr. Morgan
 "Staircase" Stephen.

Ida Bloor

Ensemble as a Lovey Flower ' Frank Bridge

G. P. Graham Peck

The Fairy Pippen H. Beecher (5)

Quintet

Two Old French Dances, Handel

9.30.—WEATHER FORECAST and NEWS
 S.B. from London.

Mr. JOHN MAYNARD KEYNES, S.B.
 from London.

Local News.

10.0.—Quintet.

Selection, "Madame Pompadour"

Leo Poll, arr. A. Wood
 Ena Roberts.

"No. 1 Senior" Meyerbeer

The Chapel E. Crumpton

The Kerry Dance Malloy (1)

Harold Buxton.

David Peggotty 'has, Dickens

The Liverwings 'eternal 'M. B. Spier

Quintet.

Suite, "The Village Green" Elsie April (1)

10.30.—Close down.

SATURDAY, January 10th.

3.30-4.30.—Programme S.B. from London.

5.0-6.0.—WOMEN'S CORNER

6.30-7.30.—CHILDREN'S CORNER

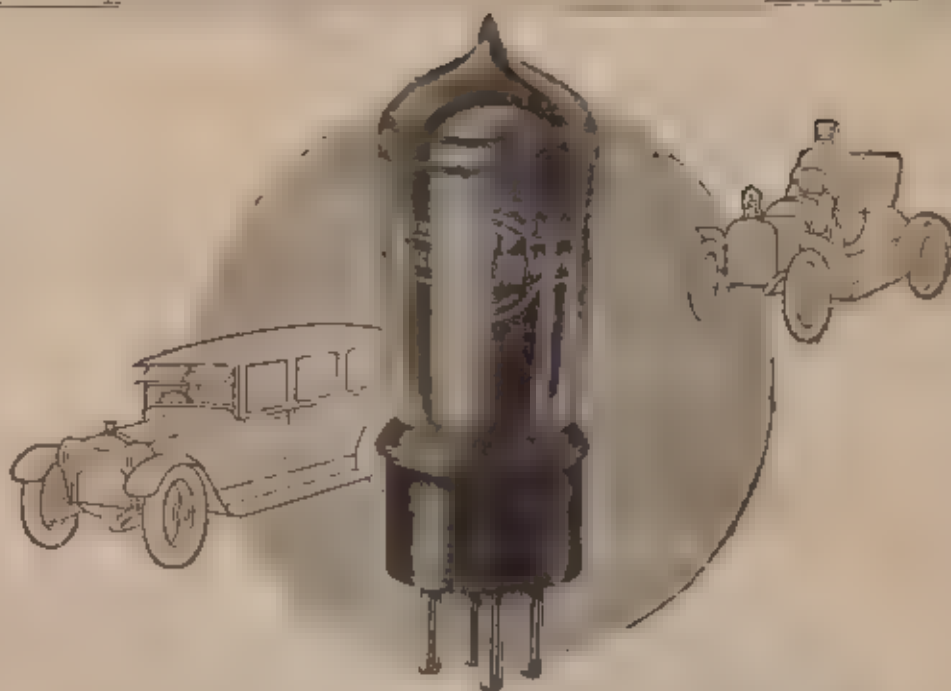
7.0.—WEATHER FORECAST and NEWS,
 S.B. from London.

Mr. L. STORR-BEST, D.Lit., M.A.

Moscow—1924." S.B. to other Stations.

Station Director's Talk. Local News.

7.30-11.0.—Programme S.B. from London.



Evolution has always produced the Master

In every age and every field of activity there has always arisen the MASTER. The history of mankind and the records of the world's industry are enriched with thousands of the most wonderful achievements of supreme mastery, and in radio, despite its comparatively short existence, there are many, many incidents and successes that mark the path of the MASTER.

THE VALVE IS THE VERY ESSENCE OF MASTERSHIP IN RADIO.

Have you given this the consideration it deserves? Have you chosen the valves whose progressive master design has won for them outstanding records of successes? Then turn in at your dealer's to-day and ask for

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Type D.3 for accumulators - 21/- each

Type D.06 for dry cells - 25/- each

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Ask your dealer.

Mullard

THE MASTER VALVE

Obtainable from all electricians, wireless dealers, ironmongers, etc.

Advt. The Mullard Radio Valve Co., Ltd. (R.T.), Nightingale Works, Batham, London, S.W.12.

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who "listens-in."*

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Notable Radio Events in 1924.
Using Valves to the Best Advantage.

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How to Make a Crystal Loud Speaker.
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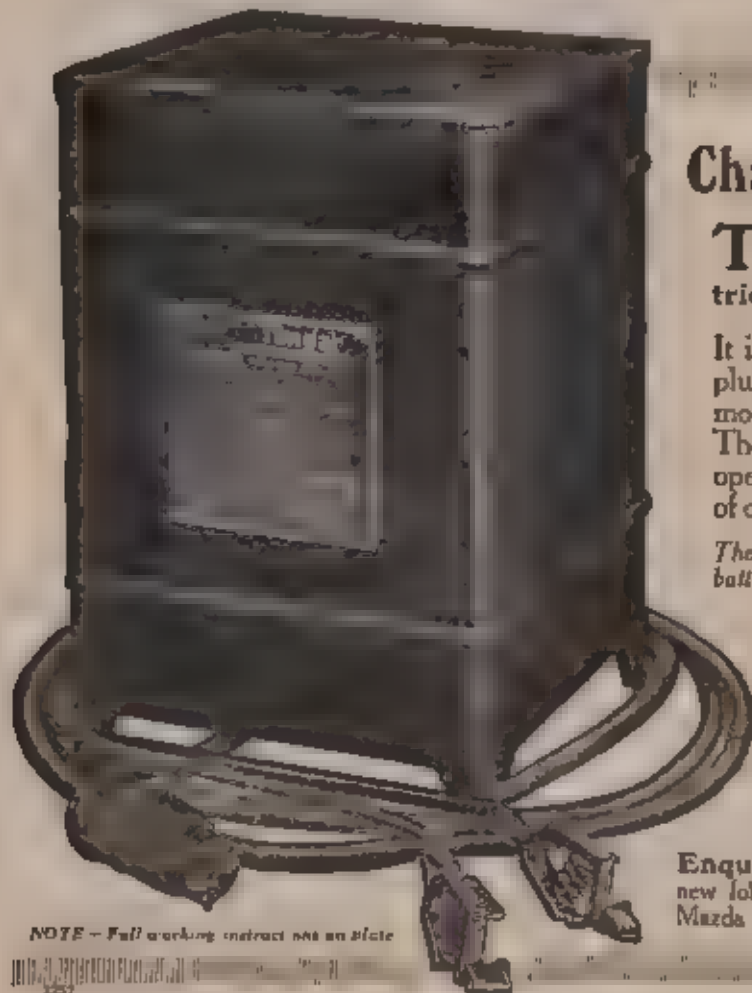
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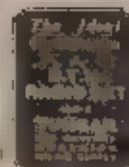
THE TUNGAR solves the battery-charging
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It is connected on one side to any lamp-holder or wall-
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moment). It starts charging as soon as it is switched on.
There are no chemical or mechanical complications—its
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new folder to—The British Thomson-Houston Co., Ltd.,
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Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, January 4th.

SUNDAY, January 4th.

3.30. Programme S.B. J. & L.

8.15.—A Simple Service, relayed from St. Patrick Church. Address by the Rev D. H. CRIK, B.A., Rector of Stoke-on-Trent.

9.0-10.30. Programme S.B. from London.

MONDAY, January 5th, to THURSDAY, January 8th, and SATURDAY, January 10th.

3.30-4.30.—The Majestic Cinema Orchestra Musical Director, Thomas Berkett.

5.0-5.5. CHILDREN'S CORNER.

7.0 onwards.—Programme S.B. from London.

FRIDAY, January 9th

3.30-4.30.—The Majestic Cinema Orchestra.

5.0-5.5. CHILDREN'S CORNER.

6.40-6.55. Ministry of Agriculture Bulletin S.B. from London.

7.0.—WEATHER FORECAST and NEWS S.B. from London.

10.0-10.15. CHOICES. S.B. from London.

Local News.

Local Programme.

HERBERT E. SHERWIN (Soprano)

KIRBY HOLDING (Soprano)

J. DEAN ATKINSON (Baritone)

C. CADDOCK ADAMS (Solo Violoncello)

7.10. Orchestral.

La Scandinave Louis Ganne

Selection, "Tomatoes" Kismet

7.50. Baritone Songs.

"A Heavy Dragon" Dorothy Atkinson

"O Go Jan Down" Dorothy Atkinson

8.0. Orchestral.

Overture "Ria Rina" Mendelssohn

8.10. Baritone Songs.

"She Wandered Down the Mountain Side" F. Clay II

"Il Bacio" Arda

8.20. Orchestral.

"Unfinished Symphony" Schubert

8.40. Baritone Songs.

"I'm a Lorry" Berce

"The Old Blue Boat" Dow

8.50. Violoncello Solo.

Walter's Prize Song ("The Mastering")

Bugner

9.0. Soprano Songs.

"At My Window" Henry Parker

"One Fine Day" ("Madame Butterfly")

9.10. Orchestral.

March for Strings B. H.

9.30. WEATHER FORECAST and NEWS S.B. from London.

Foreign Affairs Talk. S.B. from London.

Local News.

10.0. Orchestral.

Waltz from Ballet "The Sleeping Beauty"

10.12. Soprano Song.

"The Moorish Maid" Henry Parker

10.18. Orchestral.

March from "Tannhäuser" Wagner

10.30. —Close down.

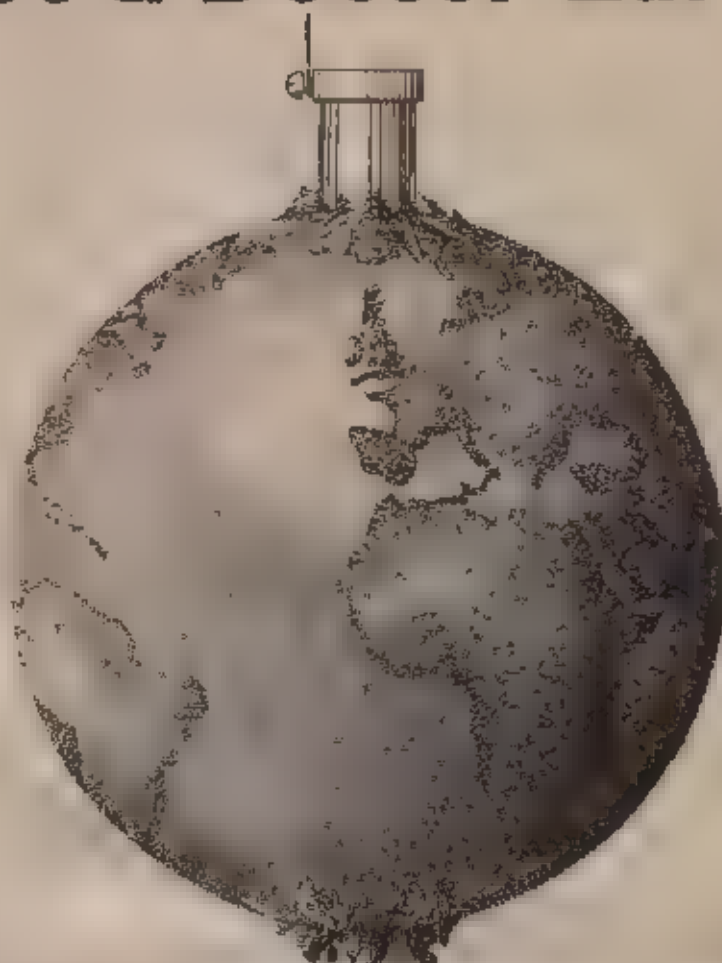
10.30. —Close down.

To ensure getting

"THE RADIO TIMES"

regularly ask your Newsagent to deliver your copy every Friday

Get a Better Earth



Get a Better Earth.

This is an old exhortation in a new light. We do not seek a better earth by means of prohibition—except the prohibition of water-pipes and gas-pipes.

We do not advocate striking—except striking to drive a **Climax Copper Earth** well into the ground.

We do not suggest national economy will produce a better earth, but would rather urge every radio listener to spend five good shillings (with expence extra for postage if ordered direct) on one **Climax Copper Earth**.

We do not believe you can get a much better earth to live on than this old rolling globe of ours, but we do know you can get a much better wireless earth for your receiving, set by abolishing the inefficient water-pipe or gas-pipe earth and substituting a **Climax Copper Earth**.

The **Climax low-loss Earth** is the best form of direct earth. It is ready for immediate use. It is quickly and easily installed. It takes up little space and is not obtrusive. It is far better than the old-fashioned water-pipe earth with its long ugly and inefficient wire trailing through the house, followed by a bad joint on to a wandering water-pipe.

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Intermittent signals,
Electric main disturbances,
Local set interference,
Muddy reception,**

The probable cause of trouble is inefficient earth. Get a better earth to-day. **Get a Climax Copper Earth.** Price 5/-. Postage 6d.

Obtainable from all progressive wireless stores or direct from the manufacturers.

INSIST ON THE NAME

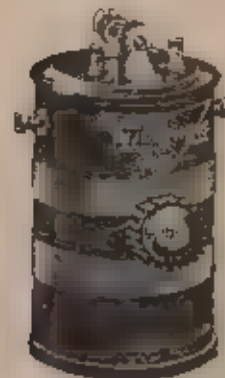
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Amplify your present reception and work a loudspeaker with full and undistorted volume with this 2 valve amplifier. Handsome appearance, the polished mahogany case has hinged top and side with two valve windows. Microstat's control each valve, with master pull-push switch. The circuit employed gives maximum amplification.



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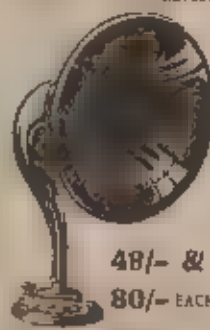
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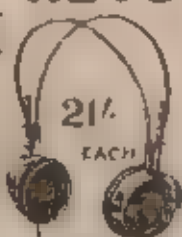
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Don't be put off with substitutes—see the name Russell's on the little sealed box, when you buy. Then—and only then—you can look for results that will improve your set out of all recognition. Ask your local dealer for Russell's Hertzite to-day.

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Retail
Price
Per Piece
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The
L.G. RUSSELL
Laboratories, 1-7, Hill St.,
BIRMINGHAM.

Swansea Programme.

55X 485 M.

Week Beginning Sunday, January 4th.

SUNDAY, January 4th7.30. *Programme S.B. from Cardiff***MONDAY, January 5th.**

2.0-4.0. The Castle Chorus Orchestra re. relayed from the Castle Cinema Musical Disc.

5.15. WOMEN'S TOPICS

7.0-8.0. CHILDREN'S CORNER

7.0-10.30. *Programme S.B. from London***TUESDAY, January 6th**7.30. *Programme S.B. from London*7.30. *Programme S.B. from London*7.30. *Programme S.B. from London***WEDNESDAY, January 7th, and SATURDAY, January 10th**7.30. *Programme S.B. from London*7.30. *Programme S.B. from London*7.30. *Programme S.B. from London*7.30. *Programme S.B. from London***THURSDAY, January 8th.**7.30. *Programme S.B. from London*7.30. *Programme S.B. from London*7.30. *Programme S.B. from London***FRIDAY, January 9th.**7.30. *Programme S.B. from London*

The
TRUE MUSIC
Concert Grand
— £6.10.0 —
and **TMCN°3**
Lightweight
Headphones

22/6

THE REWARD OF VIRTUE.

An "infinite capacity for taking pains" is a virtue that has brought us, at all events, a very material reward; for we are so flooded with orders for the TrueMusic Minor that we must, in self defence, stop advertising it.

We are going to try instead to turn your attention towards the TrueMusic Concert Grand—right at the other end of the scale. The horn of this magnificent instrument is of electrolytically deposited copper. It is finished in a beautiful tone of nigger brown, with the inside polished and lacquered. It is 30½ in. high, and the resistance is 4,000 ohms.

The tone and volume of the Concert Grand are both unequalled. It is a really high-class instrument, and the highest of its class. Its price is only £6 : 10 : 0.

T.M.C. No. 3. Lightweight Headphones weigh only 6½ ounces. Venetian ear-cups, balanced magnetic circuits, decently long connections that won't catch your pipe—all show that attention to detail, that "infinite capacity for taking pains" that characterises all T.M.C. products.

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TrueMusic "Junior"	£2 : 10 : 0
TrueMusic "Standard"	£5 : 0 : 0
TrueMusic "Concert Grand"	£6 : 10 : 0
T.M.C. No. 3 Lightweight Headphones	22/6

T M C

The Telephon Manufacturing Co., Ltd., Hollingsworth Works, West Dulwich, S.E. 21.

L.P.S. 224.

Was yours an Amplion Christmas?



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THROUGH the unique "personality" of the Amplion Loud Speaker—a characteristic product of the House of Graham—scores of thousands of homes enjoyed "an Amplion Christmas"—in other words—the full delights of *Better Radio Reproduction*.

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St. Andrew's Works, Crofton Park,
LONDON, S.E. 4.

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Wireless Loud Speaker

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No longer will it be a problem to keep him contentedly amused—Brandes *Matched Tone Headphones* fit the tender head with ease and comfort, and the clarity of reception they ensure will enable him to grasp the Bed Time Stories with quick appreciation—and they are constructed to withstand his immediate curiosity to find “where the music comes from.”

The *Table-Talker* speaks gently and most naturally to him. He is able to catch the kindly inflexion of the deep friendly voices and is enchanted. Get Brandes for the home—any good Dealer has them.

*Tune the
Table-Talker*

42/-



*—with the
Matched Tone
Headphones*

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*Purchase Burndept by its name
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The range of the Ethophone V. is extensive and it will receive on any wavelength from 100 to 5,000 metres. In any part of the country, British Broadcast will be received and loud speaker reception of Continental broadcast may be expected. Send the coupon for further particulars.

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Please send me particulars of the Ethophone V. and the Ethovox Loud Speaker

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Radio Times 7.1.25

RADIO RESOLUTIONS FOR 1925!

By H. FREEMAN.

My advice to you is, don't take risks. If you are a wireless beginner, your New Year resolution should be to avoid the doubtful and to buy Confidence. Suppose, for example, you are told to build a wireless set: how are you to find out how to do it? Obviously you cannot. Neither your friends nor should be the only way. The thing, that is obtain your information from a Radio Free public set.

Radio Press Limited is a Company of able assistants who do absolutely nothing but produce wireless books and periodicals. They publish three magazines, "Modern Wireless" (monthly, published on the 1st of each month), "Wireless Weekly" (td every Wednesday) and "The Wireless Constructor" (td on the 15th of each month). They also do a very big business in Envelopes containing blue prints and instructions for making wireless sets, technical handbooks and similar publications relating to wireless. They are the only people whose whole attention and work is combined purely and simply to the production of wireless literature. It is little wonder that they are the largest wireless publishers in the world and the most influential.

At a time when other papers and businesses are changing hands, the ~~new~~ Press are attaining rapidly greater success and influence.

Why is it? Simply because Radio Press Limited is a Company with an ideal management, and all its business is conducted under the general direct control of Sir George F. East P., A.M., a man whose reputation as a financial wireless engineer is as high as that of the greatest of the wireless engineers of the world.

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Would you hand over an expensive watch which had gone wrong to a man at the local garage? Of course not; you would take it to

a special and highly skilled watchmaker, and yet some people have the curious idea that one writes paper in much the same as another. No greater mistake could be made. The trouble is that the beginner does not know whether the paper he is reading is too thick, too thin or not. He does not know whether the sets described in a paper will work well. What he has to do to find out is to make a few trials from people's papers. He has to find out the exact nature of the paper, the quality of the ink, and efficiency of the pen. He has to find out what do better than others. He has to find out what they think of the ink. He has to find out their opinions, their suggestions, their criticisms, their suggestions, their criticisms. He has to find out what they think of the first paper, the second, the third, the fourth, the fifth, the sixth, the seventh, the eighth, the ninth, the tenth, the eleventh, the twelfth, the thirteenth, the fourteenth, the fifteenth, the sixteenth, the seventeenth, the eighteenth, the nineteenth, the twentieth, the twenty-first, the twenty-second, the twenty-third, the twenty-fourth, the twenty-fifth, the twenty-sixth, the twenty-seventh, the twenty-eighth, the twenty-ninth, the thirtieth, the thirty-first, the thirty-second, the thirty-third, the thirty-fourth, the thirty-fifth, the thirty-sixth, the thirty-seventh, the thirty-eighth, the thirty-ninth, the fortieth, the forty-first, the forty-second, the forty-third, the forty-fourth, the forty-fifth, the forty-sixth, the forty-seventh, the forty-eighth, the forty-ninth, the fiftieth, the fifty-first, the fifty-second, the fifty-third, the fifty-fourth, the fifty-fifth, the fifty-sixth, the fifty-seventh, the fifty-eighth, the 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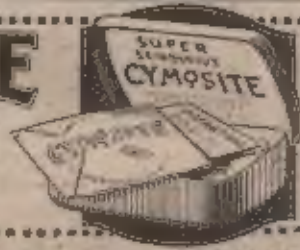
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It's every test of Cymosite you can obtain as primary crystals that have been actually tested for performance. So you know you are getting a good Cymosite Crystal. *Forward Dealers or direct to—*
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Subject 14, 1935.

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R.A.F. Valves by Ediswan Co. Ltd., the finest H.F. and Det. Valve ever offered under 1/6. 4-pin "C.R." type 8/6. *Material "Rounds N" Valves 3/6.*
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One of our instruments about half finished (note special design of coil which gives high efficiency and eliminates interference).

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When you buy a wireless receiver it will pay you to buy the best with an assurance of quality and with a definite guarantee. The unique design and circuit arrangements make Dunham Instruments the most efficient and their beautiful finish gives them pride of place in every home. Wonderfully built and designed, they give a range that is unequalled with a rendering that is perfect and they are extremely simple to operate. The Dunham 3-valve set will bring in distant stations on the loud speaker up to 400 or 500 miles, and the new high-power station up to approximately 800 miles. Its range includes, not only all B.B.C. stations but Paris, Radiola, etc. On an indoor aerial it has a range of from 400 to 500 miles and signals come through loudly and clearly. A beautiful receiver, wonderfully built and designed with an **EVERLASTING GUARANTEE.** 3-Valve Receiver **£9. 12s. 6.** plus Marconi royalty fee **97/8**, or absolutely complete **£15. 14s. 8.** Write for full catalogue and more particulars of the wonderful machines we construct, and readers for Agency terms and good trade terms.

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Cracklings, atmospherics, and other interruptions can be eliminated by using Exide Accumulators instead of Dry Batteries for High Tension supply.

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Mr. H. Bacon, Sutton Scarsdale, Chesterfield, who in 1923 received a complete programme from W.G.Y., writes:

"I have tested with Dry Batteries, but there is not the clearness or sharp tuning I can get with your batteries."

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"H.T. must be absolutely silent, and lengthy experiments have led me to the conclusion that up to now you make the only battery that is of the least use for this work."

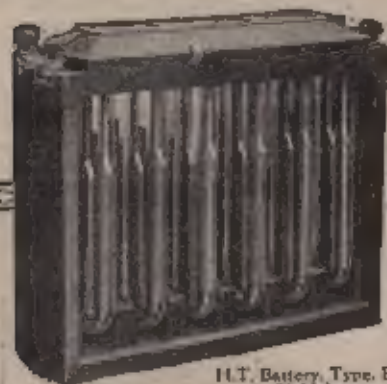
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When buying headphones, screw off the earcups and compare the inside assembly. That's the first test! And the second? Compare results!

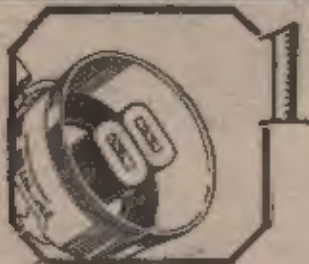
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4,000 ohms

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The back view of one ear-piece—note the design that makes them so comfortable



The multi-perforated earcup and slatted diaphragm

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